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John C. Freund

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## FIRST HEARING OF DAMROSCH'S OPERA "CYRANO"

**Music has Melodic Virtues but Lacks in Originality—Gorgeous Production with Mmes. Alda, and Mattfeld and Messrs Amato, Martin, Griswold, Hinshaw, Ruysdael and Lambert Murphy in Cast—A Work that Pleases Public Taste but Does Not Give Promise of Winning Lasting Success**

WITH the current season all but three-fourths concluded the Metropolitan brought forward its first absolute novelty of the Winter on Thursday evening, the previous new attractions of the present year having been but elaborate revivals of old operas.

Walter Damrosch's "Cyrano," for which the text was prepared from Rostand's famous and popular tragedy by W. J. Henderson, music critic of the New York Sun, was the work which enjoyed the distinction of following in a direct line of importance upon the "Girl of the Golden West," "Königskinder," "Mona" and other much advertised productions of the past few years.

In some respects it also took on additional significance through the fact of representing the native composer's contribution to the operatic year—for the example of the past few years has practically established the annual introduction of an American opera as a necessary convention.

In view of the lateness in the week of the actual première of "Cyrano" it is impossible to record at the present writing the details of the reception accorded it by the first night audience.

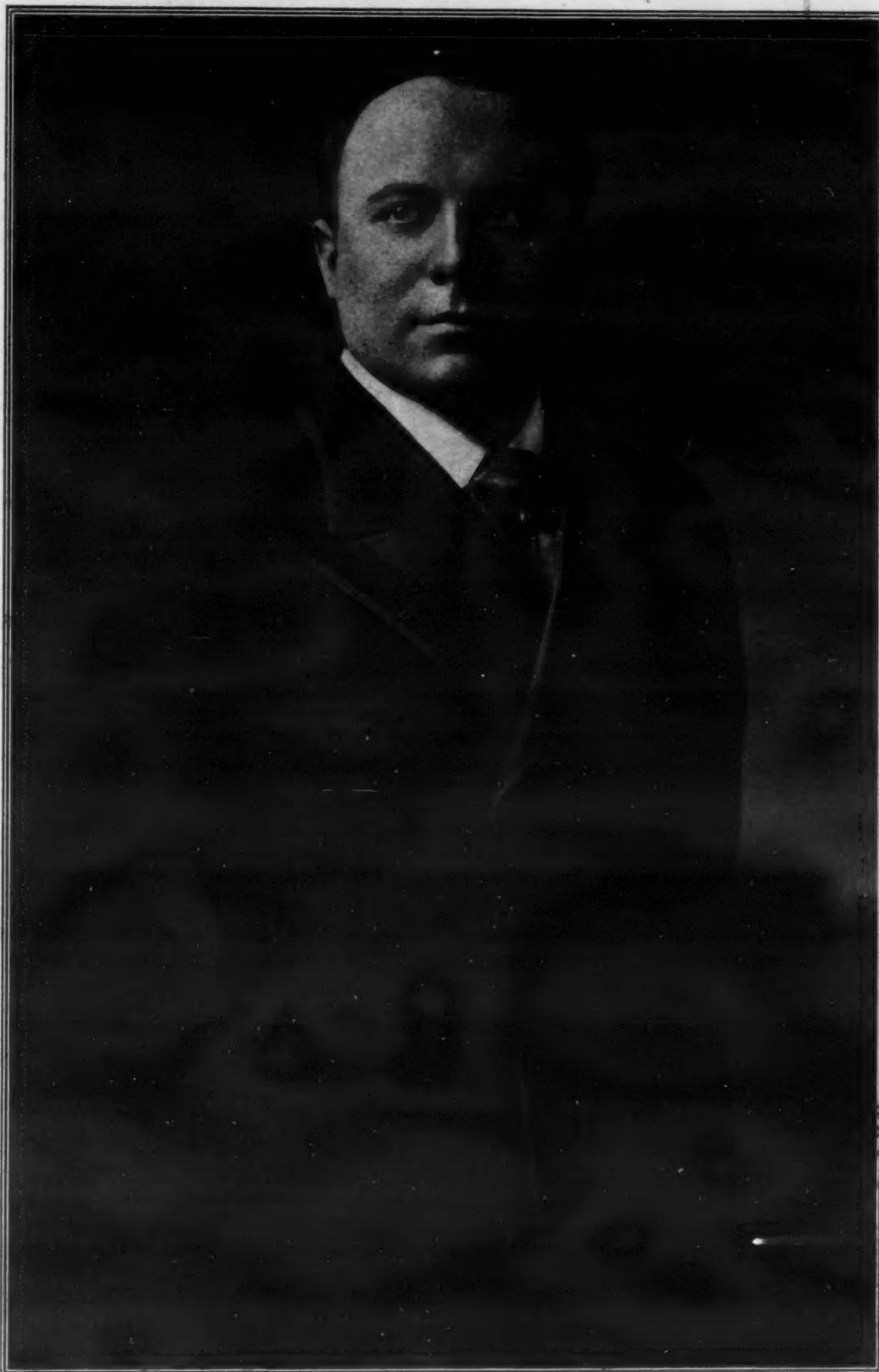
The ensuing comments have reference to the final rehearsal of the work which was held on Wednesday morning. Nor is there need at present to indulge in prognostications and forecasts relative to the measure of artistic success the opera is destined to achieve or the potency of appeal which it is likely to assert upon the affections of the average opera-goer. The precedents of recent years have shown how fortuitous are the elements out of which "popular success" is prone to resolve itself.

But it can be said without further conditioning that the management of the Metropolitan has once again shown its good will toward the American composer whom it chooses to distinguish by supplying for Mr. Damrosch's work the best interpreters at its command for the purpose and scenic appurtenances of that elaborateness and beauty wherewith it is accustomed to fit out productions whose importance is deemed of the highest.

The facts of the composition of "Cyrano" having been dwelt upon in detail in the previous issue of this journal call for no detailed reiteration at this juncture. Suffice it to recall that it was written a dozen years ago, the composer-conductor having been moved to make the play the basis of an opera after having witnessed a performance of it by the late Richard Mansfield. But he rewrote the entire last act during the Spring of last year and in addition undertook a thorough overhauling of the orchestration of each of the other acts.

### A Spirited Performance

The performance was, on the whole, remarkable for its finish and spirit. The cast of "Cyrano" seems large on the program though as a matter of fact the rôles of primary importance are limited to four—those of *Cyrano*, *Roxane*, *Christian* and *De Guiche*—and even the last would not under ordinary circumstances be designated as one of supreme importance. If the American contingent seemed less nota-



GIOVANNI ZENATELLO,

—Photo by Marceau

Distinguished Italian Tenor, Who Is Completing His Third Season at the Boston Opera House, Where He Is a Popular Favorite. (See Page 27)

ble in numerical representation than has been the case in the American productions of recent seasons, it was purely through this lack of opportunity.

But although the title part was entrusted to Mr. Amato, the native section of the cast included Messrs. Martin, Griswold, Hinshaw, Murphy and Ruysdael, while the only feminine character of importance in the opera went to Frances Alda, who, if not American born, is nevertheless of Anglo-Saxon origin and thus sang in her own tongue. The only other parts that can be described as of any account whatsoever—*Ragueneau* and the *Duenna*—were impersonated by Albert Reiss and Marie Mattfeld, Germans both, but each capable of coping with the English language in song.

The matter which seems to call for comment before all other in the production of a work in the vernacular concerns the standard of enunciation. It must be confessed that the "Cyrano" representation did not show, as a whole, any material improvement over previous conditions. Some enunciated more clearly than others, and two or three of the participants acquitted themselves very well. But the total effect was not such that the hearer, ignorant of the facts of the plot, could have familiar-

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## "KUHREIGEN" HAS ITS NEW YORK PREMIÈRE

**Opera by Kienzl Proves to Be One of Mr. Dippel's Most Interesting Novelties**

THE Chicago-Philadelphia Opera Company brought its New York labors to a close last Tuesday evening when it presented for the first time in this city Wilhelm Kienzl's four-act opera, "Kuhreigen." German opera administered through the agency of Mr. Dippel's forces is something new in the operatic experience of New Yorkers. But as the visitors do not confine their New York efforts exclusively to French opera—the purveyance of which has generally been accepted as the chief reason for their visits—and since they have been the means of introducing several unfamiliar Italian works to Metropolitan audiences it seems not at all unreasonable that they should do as much for a German opera not figuring in the repertoire of the home company.

"Kuhreigen" was not, however, given officially as a German opera last Tuesday. Its title was altered to "Le Ranz des Vaches"; it was sung in a French translation by a cast composed of French, American and Italian artists and directed by an Italian conductor.

Kienzl is little more than a vague name to opera-goers in this city. Yet the success of his "Evangelimann," some twenty years ago in Germany, caused him to be regarded there as an artistic force to be conjured with. Predictions were freely made that it was destined to rank as high as "Hänsel und Gretel." They did not materialize and of late years the opera has failed to maintain its hold. It has been figuring for some time on the Metropolitan prospectus along with several of those other attractions annually promised but never forthcoming. "Kuhreigen," his most recent work, though differing in its general manner from the "Evangelimann," has contrived to establish itself in German favor.

A detailed account of the story of Richard Batka's libretto is given elsewhere in the present issue of MUSICAL AMERICA in connection with the Philadelphia première of the opera. Further narration of it is, therefore, superfluous at the present writing. Suffice it to mention that the eminent German critic and littérateur has derived his material from a story, "Little Blancheffeure," by Rudolf Hans Bartsch.

It is a curious fact that the simplest tale set in the portentous epoch of the French Revolution appears on casual observance to be invested with a powerful dramatic value. The present one is a case in point. Essentially delicate in itself and quite lacking in strong conflict of dramatic motives it derives genuine appeal largely through the potent fascinations of extraneous circumstances. The figures of *Blancheffeure* and *Primus*, however, stand out with an unpretentious but pathetic beauty. Richard Batka's libretto is constructed with skill and he has not attempted to over-elaborate tenuous material. Its romantic atmosphere and the artless melancholy charm of its little story are of unquestionable effectiveness.

The music to which Kienzl has wedded this artless and unassuming libretto is almost as unpretending as the text itself and quite as lacking in actual dramatic quality. There is nothing about it calculated to engender swelling enthusiasm or to arouse overmastering emotional upheavals in the soul of the hearer. No element of genius illumines the pages of this score which probes no depths. Yet it contains matters that are calculated to win it sympathetic attention—in part, at least. It shows no exceptional finesse of workmanship and technical detail, though it is, on the whole, well orchestrated and otherwise reveals its composer as a craftsman of commendable abilities. Except for a slight

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### Thomas Orchestra Changes Its Name to "Chicago Symphony Orchestra"

CHICAGO, Feb. 25.—The name of "Theodore Thomas Orchestra" has been changed to the "Chicago Symphony Orchestra." Founded by Theodore Thomas, according to announcements made last night by the Orchestra Association.

The object of the change, it was said, is to prevent the adoption by any other musical organization of the name "Chicago Symphony Orchestra," which would involve embarrassment and financial loss to the association. It is held that the words "Founded by Theodore Thomas" will indissolubly connect the name of the first great leader and convey more than did the former name.

### D'Annunzio and Puccini to Produce Opera on Early Christian Era

MILAN, Feb. 8.—The name of the opera upon which d'Annunzio and Puccini are expected to collaborate is "The Massacre of the Innocents." It deals with an episode in the history of the dawn of Christianity and Herod is to be a cruel and dominating figure in it. Report has it that d'Annunzio has already sketched one act of the libretto. A. P.



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ized himself with them by trusting wholly to what reached his ear. The best enunciation was that of Messrs. Griswold, Hinshaw, Murphy and Reiss and of Mmes. Alda and Mattfeld.

Mr. Amato, who has been studying the language industriously during the past year, could not, of course, disguise his foreign accent. At times his utterances carried across the footlights, but only too often he was unsuccessful in projecting his words into the auditorium in such a way that their import could be grasped. But otherwise his characterization is one that merits respect. It is a portrayal that evinces much sincerity of effort and serious purpose. It is not, perhaps, a conception that harmonizes perfectly with the original idea of the French poet, or, indeed, of the libretto. Mr. Amato was especially successful in the closing scene, wherein he enacted the hero's death with moving pathos. He sang the music to good effect—and considering the handicap he suffered in the employment of a language with which his acquaintance has been so limited, he deserves high praise for the convincing manner in which he acquitted himself.

Mr. Martin's *Christian* was about as efficient dramatically as the part can be made. Vocally, he was in admirable form, his singing being marked by a fine quality of buoyancy, freshness and a rare beauty of tone. Inasmuch as there has been so much caviling on the subject of Mr. Martin's enunciation of late years it may be remarked that it seemed better in this opera than it has in the past. Mr. Griswold's *de Guiche* was a finely conceived and well balanced interpretation. *de Guiche* is a villain, but Mr. Griswold carefully avoids making him a grossly melodramatic one. He is subtle and artistic in action and song and of his delivery of the text only the highest praise can be spoken. Excellent, too, from this and other standpoints was the *Le Bret* of Mr. Hinshaw, while Lambert Murphy made the most of the small characters of *Montfleury* and a cadet.

In *Ragueneau* Mr. Reiss has added to his wonderful gallery of character parts one which may be less fascinating than the others by reason of its brevity, but which stands forth, nevertheless, by its unctuous humor. He has little to do beyond the "Cheese Cake Song," which is patterned—though not very convincingly—after Gilbert and Sullivan. Though the song does make far less effect than was doubtless intended it should, the fault is not Mr. Reiss's.

## Mme. Alda Wins a Triumph

The highest praise must be accorded Mme. Alda, who enacted *Roxane* with grace and fervor, and, in the final scene, with real pathos, whose enunciation was a model of clarity and whose vocal achievements were of exceptional beauty. She sang the suavely melodious air of the first act deliciously and rose to her opportunities in the duo with *Cyrano* in the second act and in the love scene of the third. She succeeded admirably, moreover, in delineating the gradual transition of *Roxane's* character from that of the superficial *Précieuse* to the grief-stricken woman.

Praise of the most emphatic kind must be accorded Mme. Mattfeld, who was the *Duenna*, and whose English did not fall a whit behind that of her colleague.

The highest credit must go to Mr. Hertz who read the score with as much care as though it had been the greatest of masterpieces and who adjusted the dynamics to the singer's needs without ever slighting dramatic effects.

From the standpoint of scenic lavishness the production of "Cyrano" follows worthily upon those examples of decorative munificence with which the present management has been wont to signalize every novel offering. The first and second acts of the Damrosch opera are particularly engaging in their accoutrements. The former is a view of the interior of the Hotel de Bourgogne—a sort of auditorium with an ornate little stage at one end and an elevated tier of boxes surrounding the room.

*Ragueneau's* pastry kitchen is another set calculated to awaken admiration. From the ceiling are suspended iron supports upon which hang a tempting looking variety of chickens, ducks, geese, hams, pieces of bacon and sausages, while the same and other edibles are exhibited in other parts of the room. The third act, a moonlit square before the rococo mansion of *Roxane*, with a fountain in the center and huge

leafy trees at the sides, while at the rear are seen two narrow Parisian streets, is another triumph of the scene painter's art. The battlefield, while striking, is much like other operatic battlefields, but the closing scene, the park before the convent at the hour of sunset, is an exceptionally beautiful picture.

## The Operatic Version

In turning "Cyrano de Bergerac" to operatic account the authors have merely resorted to the method which the present generation of dramatic composers holds in such exceedingly high favor, namely, the transmutation of some play which has gained a

in verses of his own devising. Certain of the original situations have been altered, as may be gathered from a brief survey of the story.

The great hall of the Hotel de Bourgogne in Paris—a sort of auditorium arranged and decorated for theatrical performances—is the scene of the opening act in the opera as it is in the play, and 1640 the date. A motley crowd of common soldiers, cavaliers, pages, flower venders and nobles fill the place, impatiently awaiting the beginning of the play, "La Closerie," which was written by the popular Balthazar de Baro, and in which the stout but equally well-liked actor, *Montfleury*,

good as his word and the anger of the crowd is changed to amusement and admiration. But *de Guiche* departs vowing vengeance. The ladies withdraw, *Roxane* greeting *Cyrano* with kindness as she leaves and warning him to beware the enemies he has made. He is deeply moved, for while admission of it would be futile he is consumed with love for her. Presently he receives word that she desires to see him at *Ragueneau's* shop on the following day. As he meditates ecstatically upon this news *Le Bret* rushes in to warn him that *de Guiche*, with a hundred armed followers, is on his track. But *Cyrano* cares little for the threat of a hundred



—Photos (c) by Mishkin

Stage Setting of "Cyrano" (Act II). Upper Left-Hand Circle, Pasquale Amato as "Cyrano"; on Right, Mme. Alda as "Roxane," and Below, W. J. Henderson, Music Critic of the New York "Sun," Who Wrote the Libretto

particular vogue for this reason or for that into operatic guise. The idea has its advantages from various material aspects, though considered from the highest esthetic standpoint it is not of the most exalted. Nor is it any too frequently attended by the happiest results in practice. The elements involved in the making of a successful drama are frequently the very ones least consonant with the fundamental essence of opera. What most sensibly flavors a theatrical piece to the taste of its hearers is apt to be radically out of keeping with the nature of the lyric drama and to act as a direct clog in the consummation of its purposes. The ill-advised adapters of plays are dangerously prone to forget that the expressive capabilities of opera are quite rigidly defined, limited and circumscribed.

Rostand's tragedy, however, affords the opera maker material generally far better adapted to his needs and purposes than such matters as "Tosca," "Fedora," "Girl of the Golden West" or a large percentage of those pieces whereupon the rank and file of contemporary Italian composers delight in nourishing their artistic appetites. It has not a few qualities that commend it for musical investiture—the glamor of chivalric romance, picturesqueness of incident, certain strongly individualized characters, situations poetically conceived. It presents well developed episodes of an emotional quality fully susceptible of musical expression, and though such episodes are not so perfectly concatenated as to fulfill the highest ideals of the lyric drama they are sufficiently numerous to furnish the composer with the requisite opportunities for lyrical expansiveness.

## Mr. Henderson's Task

Mr. Henderson's task as librettist did not end with the mere process of condensation. His is not a translation of the text of the French poet. He has rewritten the original poetic lines, preserving their underlying ideas but paraphrasing Rostand's

is to perform. Mingling with the throng is the handsome and well-favored young soldier, *Christian de Neuvillette*, and his friend, *Le Bret*. *Christian* is perturbed. He is consumed with an ardent love for a lady of surpassing beauty but whose name he has been unable to ascertain. By indicating to *Le Bret* the box which she always occupies at the play he learns that she is *Roxane*, the *précieuse* whose wit is keen and whose heart is to be won only by him who can court her with florid speech and graceful compliment. *Christian's* heart sinks, for the gods who made him brave and handsome neglected to make him poetical. He is at a loss when it comes to using ornate and polished phrases. "You'll be repelled if she by you is bored," warns *Le Bret*. And then he adds that she is cousin to the bold *Cyrano de Bergerac*. *Christian* does not know him, but *Ragueneau*, the prosperous confectioner whose shop is the *rendez-vous* of all the unappreciated poets of the day, hastens to enlighten him. *Cyrano* is "the great, the brave, the wise," with a quick sword, an infallible wit and a portentous nose. *Ragueneau* dilates further upon the greatness of *Cyrano*, and as he does so *Roxane* enters with a multitude of *Précieuses*. The crowd of cavaliers and marquises beseech her to listen indulgently to their suits, but she lightly declines to be courted in so conventional a fashion.

Presently there is silence and the play begins. The ungainly *Montfleury* enters and recites a few commonplace verses, when a stentorian voice from the audience orders him to leave the stage. General consternation, which changes to indignation when *Cyrano* rises, draws his sword and peremptorily commands the actor to disappear. The latter loses no time in obeying. Meanwhile the *Count de Guiche*, furious at the scene provoked by *Cyrano*, insults him. Swords are quickly drawn. *Cyrano* announcing that he will improvise a ballad as he fights and hit his adversary at the last word of the refrain. He proves as

armed men, since *Roxane* has thus favored him.

*Cyrano* finds his way to the confectioner's shop, where *Ragueneau* entertains the impecunious poets by reading them recipes in rhyme. *Roxane* arrives and there is a tender scene between them, in the course of which she recalls to him the days of their youth when they were as brother and sister to each other. Eventually she discloses the purpose of the interview. She loves *Christian*, who must ere long go to the wars. Will *Cyrano* watch over and protect him? *Cyrano*, his fair hopes crushed, controls himself bravely and promises. Shortly thereafter *Christian* appears with the famed regiment of Gascony cadets. Unacquainted with *Cyrano* and totally ignorant of the latter's promise to *Roxane* he proceeds to jest about his nose. The cadets are dumbfounded. No one has ever attempted this with impunity. But to the amazement of all *Cyrano* accepts the taunt in good nature.

They have become close friends at the opening of the third act. *De Guiche* has sought *Roxane's* hand, but in vain. In the darkness of night *Christian* and *Cyrano* find their way to her home, and under her balcony the former addresses his vows of love in the euphuistic style she so admires. But the phrases themselves are of *Cyrano's* invention, the young soldier merely repeating them at the former's prompting. *Christian* recognizes that he owes all the triumph of his suit to *Cyrano* for a single attempt to be poetical on his own behalf, almost resulted in disaster. Cleverly outwitting the machinations of *de Guiche*, *Christian* and *Roxane* are wedded, but the *Count* enjoys the satisfaction of separating the couple at once by ordering *Christian's* regiment to proceed straightway to Arras, which is besieged by the Spaniards.

The field of battle is shown in the first

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scene of the fourth act. At the dictation of *Cyrano*, Christian has written effusively and often to his lady. Unable to endure his absence she risks death to make her way to the seat of war. She arrives just in time to witness a wild charge of the enemy, in which *Christian* is slain and *Cyrano* desperately wounded. She seeks refuge in a nearby convent, to which *Cyrano* is carried. There her eyes become opened to the truth. She realizes that the "soul of *Christian*" was in reality *Cyrano* and that it was this abstract element in *Christian* that she most loved. From *Cyrano's* dying lips she gathers the tale of his own futile infatuation and gently kisses his brow as he expires.

## Change in Termination of Story

Thus it will be observed that Mr. Henderson has supplied the drama with a termination differing materially from that devised by Rostand and which is understood to follow faithfully the facts of history. In Rostand the hero's demise is not brought about until fifteen years after the death of *Christian*, and then it is occasioned not by a wound sustained in battle but by a block of wood which is hurled at him from a housetop through the machinations of his enemies. In the ingloriousness of such a fate for so heroic a figure lies the mordant tragic irony of Rostand's *dénouement*. "I shall have failed in everything, even my death," is the pathetic exclamation of the *Cyrano* of the play shortly before expiring.

Mr. Henderson's more conventional disposal of him doubtless makes for a compactness and simplicity of action desirable for operatic purposes but eliminates naturally that particular note of poignant appeal that the dramatist has sounded so convincingly.

For the rest the original order of situations has been followed quite carefully. There are no reprehensible ellipses, no dramatic incongruities due to careless elisions of essential episodes, as is so perilously likely to be the case at the hands of an unskilled adapter. And in his abbreviation of Rostand's tragedy Mr. Henderson has generally disclosed a sense of the operatic fitness of things in the character of the matter he has retained. Besides he has accomplished this part of his task so deftly that the main personages of the drama have not entirely forfeited their identity.

## Lacking in Poetic Qualities

It has often been pointed out that exceptional poetic beauty may be a hindrance rather than a help in the construction of an opera, while, conversely, verbal balderdash has not infrequently evoked from the genius of a composer music of a high potency and enduring qualities. Mr. Henderson has not erred in the former direction. While there are now and then some passages of charm in his text it quite lacks, as a whole, the quality of poetic distinction which animates the drama of Rostand and is felt even in translations. In general it can scarcely be commended on the score of elegance, facility or grace of style. He has chosen to write in rhymed verse and several varieties of meters. There are a few instances in which his rhymes are sufficiently adroit, but only too many others which seem to have been fashioned by main strength, as it were. Hence various amazing puerilities of diction, a general quality of amateurishness and much forcing of words and sense, so that there are things in this libretto not at all suggestive of those hapless translations of standard operas that have been so roundly and so often denounced of late years. All of which is truly unfortunate, for the subtleties of rhyme and metrical forms count for little when poetic lines are wedded to music.

No doubt Mr. Henderson was moved to fashion his own version of *Raguenau's* "Almond Tart" ballad by the desire to afford the composer a basis for a really effective patter song—possibly something along Gilbertian lines. The effect of the lines is, at all events, comic, though probably not in the sense the author wishes it to be. Such gems as the following lines call for no comment beyond their mere quotation:

"Eggs you get a half a dozen free from all rancidity,  
Break them in a pannikin and beat them till they're white;  
Lemons, too, you strain a few to get a smart acidity;  
Throw in milk of almonds till you get the mixture right.

Syrup sweet, as much as meet you add to make it saccharine,  
Pour the whole into a mold of dough as light as snow,  
Add a pinch of creamy cheese and put a powdered cracker in,  
And put it in the oven while the cinders gently glow."

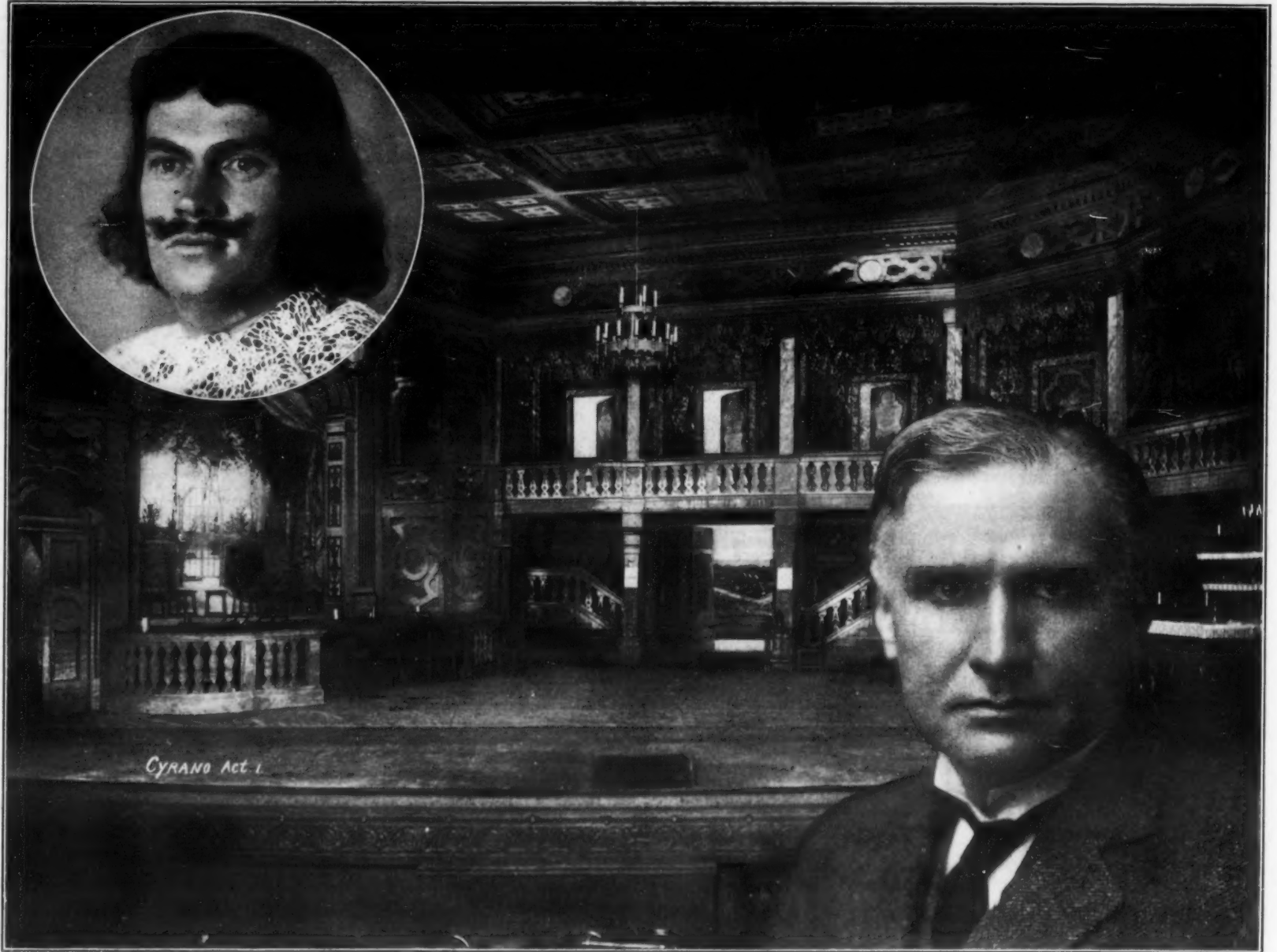
While such notable passages as *Cyrano's* duelling ballad, the description of Paris by moonlight, the famous "Moon Journey" and the song of the Gascony Cadets have been shortened and rewritten in Mr. Henderson's own words—none of the revisions being a very material improvement of the originals—they occupy in the libretto the same places in relation to the dramatic happenings as they do in the play.

poser is unable to fuse into a consistent and homogeneous entity.

When Mr. Damrosch's first opera, "The Scarlet Letter," was produced the cry went up that he had succumbed body and soul to the omnivorous influence of Wagner. Such a condition would not have been at all surprising of one so deeply immersed in Wagner's music, and the accusations were indeed justifiable. But of late the composer has sent forth the word that in his present and maturer work he had endeavored to rid himself of the Wagnerian idea in its construction (inasmuch as he did not believe that the master of Bayreuth had effected as true a union of the

of Gounod, Massenet, Leoncavallo and much else. Conscious, no doubt, of the extent of these reminiscences Mr. Damrosch has sought an antidote in Debussy.

He has employed a scale in whole tones to serve as leading motive (for he has not abjured Wagner to the extent of dispensing with a few guiding themes, though these are not developed and treated with Wagnerian subtlety) for *Cyrano's* great nose. In the various announcements that preceded the performance of the opera much stress was laid by Mr. Damrosch on the fact that he had hit upon this device a dozen years ago, or before Debussy had become familiar in



Stage Setting of "Cyrano" (Act I) at the Metropolitan Opera House. In the Circle, Riccardo Martin as "Christian." On the Right Walter Damrosch, Composer of the Opera

—Photos (c) by Mishkin

Mr. Henderson freely admitted, several days before the first performance of the opera, that he was not sure whether he had succeeded in solving the problem of a text thoroughly adapted to song. And, indeed, in view of the vocal qualities of recent English librettos he had reasonable grounds for his apprehensions. It is pleasant to be able to record, however, that his verse is eminently singable, whatever its nature from the literary standpoint. He has steered free of hampering groups of consonants and other impediments with excellent results, and has not set Mr. Damrosch any such insuperable tasks as those wherewith the librettist of "Mona" confronted Mr. Parker.

## Mr. Damrosch as a Composer

A German critic, Louis Köhler, once said that there were two classes of composers—those who make music and those who make the music. The meaning of the expression is obvious, and bearing it in mind one must assign Walter Damrosch to the former category with the briefest moment of hesitation or doubt. Whatever other attributes one may or may not be inclined to ascribe to it that of originality—whether of substance or manner of expression—must summarily and succinctly be denied it.

It reveals its composer as one equipped with technical skill of no mean order, unquestionable powers of assimilation, tendencies strongly eclectic and at times a pleasing quality of musical fancy. But it has nothing whatsoever of the potentiality of a truly great or individual utterance, it rises at no time higher than the level of respectable mediocrity, it conveys no significant message and it is endowed with no elements of a novelty sufficiently marked to raise it above the dead level of purely average achievement. Never at any time does the composer speak in an idiom that can in any sense be described as individual. The score is an honest and at times an ingratiating effort. But in no solitary instance is it other-wise than totally unoriginal. It is a composite of various musical styles which decline to amalgamate and which the com-

arts as he claimed to have done) and to return to the older operatic style, with its more set forms and greater emphasis on the vocal writing.

Mr. Damrosch has, indeed—well assisted in his purposes by Mr. Henderson's manipulation of the play—written various ensemble numbers, airs and duos not quite in accord with Wagner's theories, but no more actual reversions to an atavism than concerted pieces of the same cut which are to be found in many modern works which designate themselves as "music drama," "lyric drama," "musical romance" and so forth. He has even gone to the length of incorporating a few coloratura phrases in the rôle of his heroine, *Roxane*, which are intended to have the subtle significance of portraying the highly artificial manners of the beautiful *Précieuse*.

But with all these precautions he once again succumbs to the Wagnerian spell. The score fairly teems with Wagnerian reminiscences, quotations becoming almost undisguisedly literal at moments.

There are Wagnerian themes, Wagnerian harmonies, Wagnerian instrumental combinations and colors. One hears either slightly disguised or else blandly unadulterated memories of "Tannhäuser," of each and every drama of the "Ring," of "Tristan," of "Meistersinger," of "Parsifal." The flickering of *Loge's* chromatics and the deep rumblings of *Fafner* that accompany *Mime's* terrified ejaculations in the first act of "Siegfried" are in *Cyrano's* tale of the moon journey. The love scene of *Tristan* and *Isolde* furnishes musical material for the love-making of *Christian* and *Roxane*. The chords of the *Rhinemaidens* hail to the gold greet us, and as the door of the Hotel de Bourgogne opens, revealing Paris by moonlight, we hear the introductory harp arpeggios of *Siegfried's* Love Song. But a complete catalogue of the Wagnerian reminiscences would be far too long to be quoted at present. Moreover, it would be superfluous. Nobody hearing "Cyrano" can miss them.

But there are other styles and other inducements to fond recollection. There is Mozart, there is Puccini, there is a *souper*

this country. The composer is doubtless entitled to all the satisfaction he can glean from this achievement, though "Pelléas" was first brought out in Paris in 1902, and it would be the most reasonable thing in the world for a conductor of Mr. Damrosch's prominence to have endeavored in some degree to acquaint himself with this extraordinary music. At all events, the whole tone scale and the harmonies based thereon sound and resound through the measures of "Cyrano," coming into prominence whenever the composer drops for a moment his other manner. It must be confessed, moreover, that Mr. Damrosch's Debussyan proclivities (let us style them Debussyan for the sake of convenience, even though they were evolved before the Frenchman's music was well known hereabouts) pall emphatically before the close of the opera.

The orchestration of "Cyrano," based as it is on familiar and worthy models, has, in general, warmth, color and transparency. Its instrumental requisitions are not highly exacting as such things go at this period of musical history. Nor is the instrumentation inimical to the voice, while the vocal writing is eminently grateful.

From all that has been said the character of the melodic substance of this opera can easily be divined. Mr. Damrosch has, in truth, a certain fluency of lyrical expression and there are pages of abundant melody in the work. But all of this melody is utterly devoid of any vestige of novelty, and is often distressingly banal. Yet there are various set numbers which are doubtless of a nature to win the approval of the less discriminating—temporarily, at least. Among these may be cited *Roxane's* pretty solo after her entrance, the duelling song of *Cyrano*, *Raguenau's* patter song, the chorus of Gascony Cadets—effective in a Meyerbeerian way—and the intermezzo, which is sugary and commonplace. The little overture played by the stage orchestra before the mimic play is a truly clever imitation of Lully and Rameau.

HERBERT F. PEYSER.



# MME RIDER-KELSEY AND MR. CUNNINGHAM CONCLUDE THEIR PACIFIC INVASION



Claude Cunningham and Mme. Corinne Rider-Kelsey, with a Billboard Display as a Background, in Santa Barbara, Cal.

THE second San Francisco concert given by Corinne Rider-Kelsey, the soprano, and Claude Cunningham, the baritone, which was given in the Scottish Rite Auditorium, proved more successful than the first and a large audience applauded the work of the artists in their final Pacific Coast performance.

Their program was interesting and the

singers fairly outdid themselves in its presentation. Their solos and duets were sung with irreproachable artistic finish and their voices blended with exquisite effect, showing the subtle artistic sympathy existing between the singers.

The soprano delighted especially in a group of English songs in Bemberg's "Chant Venetien" and in the Debussy "Mandoline," in which Mme. Rider-Kelsey

reached the zenith of her charm. Mr. Cunningham's voice was heard at its best in Beethoven's "In Questa Tomba." A duet from "The Marriage of Figaro" and the Paladilhe "Au Bord de l'Eau" were the double numbers, the latter calling forth an encore, while the singers were recalled several times at the close of the concert. There was intimate accord between singers and audience throughout the evening.

## "KUHREIGEN" HAS ITS NEW YORK PREMIERE

[Continued from page 1]

seasoning of augmented chords it is free from the contemporary sophistications.

### Interest Not Consistently Sustained

It cannot be said that interest is sustained on anything like a general level in "Kuhreigen." The first act is promising. It is unrestrainedly melodious, introducing, as it does, several folk-songs. Its most important material is the actual *Ranz des Vaches*, from which the opera derives its title. It is a chorale harmonized in time-honored German fashion and suggesting a hymn tune far more than a means of assembling the cattle. There is nothing especially dramatic in the manner of its introduction or of its pompous proclamation as the act closes. Into this act is also incorporated the familiar French popular tune, "Il était une Bergère."

The second act is introduced by a dainty gavotte which is subsequently repeated more than it should be. But apart from this and a few scattered graceful phrases there is nothing especially worthy of note in this act. The third is noisy and of little musical account despite the energetic revolutionary ballad with which it opens and its "Marseillaise" conclusion. The final scene has a pretty minuet to offer and an effective dramatic conclusion, but practically nothing beyond that. But as none of the episodes are unduly spun out the effect of the less absorbing portions of the score is not as unfortunate as it might otherwise be.

The audience received the opera with a fair show of warmth. It enjoyed the opening act and liked the gavotte intermezzo. Mr. Campanini, who never likes to omit an opportunity to repeat an orchestral interlude, had the gavotte done twice. The opening scene of the third act with its bustle and its sonorous proclamation of the "Marseillaise" was also cordially applauded.

### The Cast Efficient

Beautifully mounted, the opera was also very well sung. The chorus is an important factor in it and the ensembles were finely sung, particularly in the scene of the orgy of the *sans-culottes*. For the rest, the only parts of importance are those of *Blanchefleur* and *Primus*. Helen Stanley, the young soprano, sang the former with much beauty of tone and finish of artistic style, while Mr. Dalmorès was the heroic Swiss. He was in admirable form, and sang with brilliancy save for some tones of strongly nasal timbre. Mr. Huberdeau did the small rôle of the *Marquis Massimele* excellently and as much must be said of Mr. Dufranne as the revolutionist *Favart*. Margaret Keyes, the contralto, who is better known to New York audiences for her oratorio than her operatic work, made the most of the little part of *Cleo*, *Blanchefleur's* attendant. Mme. de Cisneros made the subsidiary character of the "citizeness" *Marion* stand

out with much prominence. All the lesser rôles were very efficiently handled.

H. F. P.

### Opinions of other New York critics:

While the dramatic motive of the book does not seem to be quite clear in purpose or logical in development, the musical treatment of the story is at least noteworthy for directness and freedom from affectation.—W. J. Henderson in *The Sun*.



Helen Stanley, Who Sang "Blanchefleur" in the First New York Performance of "Le Ranz des Vaches"

Around this rather thin and simple tale, the composer has spun music of a clean and guileless kind. It contains some pretty melodies, some pleasing dances in the eighteenth century style, some harmless concerted episodes.—Charles Henry Meltzer in *The American*.

There are no problems, musical or other in "Der Kuhreigen." There is no reason why anybody should not take in all the significance of this music at a first hearing. Kienzl has written often agreeably tunelessly, competently, and with little distinction.—Richard Aldrich in *The Times*.

### Leoncavallo to Write Opera Based on "Fine Feathers"

H. H. Frazee, the theatrical manager, announces that negotiations have been concluded between himself and Hans Bartsch & Co., representing Leoncavallo, the Italian composer, whereby the latter will write an opera score to "Fine Feathers," Eugene Walter's play, now running at the Astor Theater, New York.

### Baltimore Organist in Peabody Recital with Soprano

BALTIMORE, Feb. 24.—Elsie Rosalind Miller, the Baltimore organist and choir director, gave an artistic organ recital at the Peabody Conservatory February 23, before a highly enthusiastic audience that packed the concert hall. The program included the "Marche Pontificale" and Intermezzo from Widor's First Organ Symphony; Chopin, Nocturne in G Minor, arranged

for organ by Miss Miller; Bach Fantasie and Fugue in G Minor; Prelude and "Isolde's Love Death," from "Tristan und Isolde," and "Ride of the Valkyries," from "Die Walküre," all masterfully interpreted. Emily H. Diver, soprano, gave a beautiful delivery of "O, Divine Redeemer," by Gounod, and she was enthusiastically recalled. She was accompanied by Miss Miller at the piano.

W. J. R.

### Ysaye's Recital Crowning Event of Rochester Season

ROCHESTER, N. Y., Feb. 20.—Eugen Ysaye, the violinist, gave a recital at Convention Hall, Thursday evening, which was undoubtedly the crowning event of the Rochester musical season. The dignified program as interpreted by this supreme artist was a revelation and was followed reverently by a large audience. Compositions by Beethoven, Bruch, Saint-Saëns and the violinist himself were included. Camille Decreus, who was the accompanist, played two charming solos with taste and fluent technic. The concert was under the local management of J. E. Furlong.

On Friday night, February 21, at the Lyceum Theater, Lina Cavalieri and Lucien Muratore gave a costume recital of operatic arias and French songs.

I. R. B.

Felix Alard, the French cellist, who was injured in a railway accident two years ago, has been awarded by the Paris court an annuity of \$1,400 and \$3,000 damages against the State railway.

## ILLINOIS TEACHERS PLAN 25TH MEETING

### Musical Pedagogues Will Consider Live Topics at Convention in Bloomington May 13 to 16

CHICAGO, Feb. 24.—The officers of the Illinois Teachers' Musical Association are inaugurating some active measures towards making the coming twenty-fifth convention, to be held in Bloomington May 13 to 16, one of the most successful in the history of the Association. They are also putting forth strenuous efforts towards achieving a large increase in the permanent membership roll.

One of the principal announcements in connection with the program so far arranged is in the scheduled appearance of Fannie Bloomfield Zeisler in the Mozart Concerto with the Minneapolis Orchestra at the afternoon program on Friday. Mme. Zeisler has shown considerable loyal interest in the welfare of the Association, and has promised President Adolph Weidig that she will manifest her interest in this manner.

Mr. Weidig, together with Charles E. Sindlinger, of the program committee, has arranged a number of discussions of more than ordinary interest, two of the most important of which will occur on the Thursday morning program, with Otto Miessner leading the discussion on the question of granting credits to high school students for music study, and Charles Mills

## HAMMERSTEIN WON'T ADMIT HE'S MARRIED

### Turns Aside Humorously a Report That He Has Taken a Second Wife

That Oscar Hammerstein had been married again was extensively rumored early this week, but Mr. Hammerstein turned the report aside with non-committal humor. "I am not here," said he, "to flaunt my home and private affairs before the public." Then he gave out to the newspapers a type-written statement which he had carefully prepared. It read:

"I was married in St. Paul's Synagogue by the Rev. Dr. Bigamy and a chorus of forty-five, delicately synonymous with my own age.

"I was married once before when absent-minded. I have not been feeling well lately, being rather sour. The doctor prescribed a dose of honey at noon. This probably has given rise to the rumor that I was on my honeymoon. There are too few marriages in this country. The incoming President, Mr. Wilson, would win indelible fame if he were to urge Congress to pass a bill making it incumbent upon banks to recognize marriage certificates as legal assets.

"As matters stand now one can borrow money on call, gall, on gas, wind, water and smoke, but marriage certificates have no rating. Probably married men are so much berated by their wives. When you are short you go to the president of your bank to discount your marriage certificate. In walks the bank porter to discount your exit. Musically speaking marriage bells are out of tune."

The rumor was that Mr. Hammerstein had married a Syracuse woman of youth and beauty about three months ago.

Mr. Hammerstein, by a decision rendered last Tuesday, lost a suit in which he sought to recover 3,998 shares of Hammerstein Amusement Company stock, worth \$100,000, which he deposited with a trust company as security, under an agreement to pay \$200 a week alimony to Mrs. Malvina Hammerstein. She divorced him in 1911, and, after her death, he paid the alimony to her daughters, Rose and Stella, both married, until he decided that he was not responsible for their support. Justice Lehman held that Hammerstein's arguments were insufficient.

### Ysaye in Recital for Charity

In a recital for the benefit of the American Seamen's Friend Society at the Waldorf, New York, last Tuesday afternoon, Eugen Ysaye gave pleasure to a large audience with a Grieg Sonata, Bruch's Concerto No. 2 in D Minor and compositions by Schumann, Saint-Saëns, Chausson and Wagner's "Preislied" from "Die Meistersinger," arranged by Wilhelmj. About \$2,000 was netted.

on the projected State examination for teachers of music.

The consideration of the work of the musical clubs of America will be in a paper by Mrs. Chandler Starr, which precedes a program on the opening morning by the Bloomington Amateur Club. There will be a number of papers on technical and pedagogic subjects and on Wednesday afternoon and evening two American programs, the afternoon presenting representative compositions for church service by prominent American composers and the evening a miscellaneous program of compositions by Illinois composers, which latter will include an organ suite by Eric Delamarter and another by Walter Keller, a piano and violin sonata by Clarence Loomis, songs by John Palmer and William Spencer Johnson and piano pieces by Adolph Weidig and Arne Oldberg.

On Thursday evening one of the special features of the convention will be a concert by the Madrigal Club of Chicago, preceded by a paper on "A Capella Singing and Its Literature," by the conductor of the Madrigal Club, D. A. Clippinger. On this program will appear many compositions by American composers for which "The Kimball Prize" has been awarded under the auspices of the Madrigal Club.

Further additions to the program will probably be announced at a later date, but from the plans already given out, it is evident that an attractive four days' session will be the means of drawing to Bloomington a large attendance from all parts of the State.

N. DE V.



## GERHARDT OFFERS A BOUNTIFUL PROGRAM

Songs in English and Numbers by Accompanist Wolf Among Delightful Features

For two hours and a quarter Elena Gerhardt's audience at Aeolian Hall, on Tuesday afternoon, was regaled with a bounteous fare of *lieder* singing, and so supremely satisfying was the program that the auditors forebore to exact the customary chain of encores at the close, and the mezzo-soprano was allowed to withdraw after she had added the "Traum Durch die Dämmerung" of Richard Strauss.

Besides charming this New York audience with her rarely beautiful interpretations of the *lieder* classics, the singer provided two features of more than ordinary interest in her first appearance as a singer of songs in English and in her introduction of a set of songs by her master-accompanist, Erich Wolf. The vehicles for Miss Gerhardt's debut in the vernacular were Howard C. Gilmour's "Home to the Highlands" and "A Slumber Song," the latter of which was relished so much that the hearers insisted upon a repetition. Almost flawless was the singer's enunciation in our language.

Most lavish was the applause bestowed upon Miss Gerhardt's delivery of the four Erich Wolf songs, and a repetition was made necessary by the melodic charm of the "Knabe und Veilchen," with its extremely effective accompaniment. The artist also gave a deeply poetic reading to "Du Bist So Jung," while her animation in the final "Die Krone Gerichtet" was so telling that the composer-accompanist gallantly kissed the singer's hand at the conclusion. Thereupon Miss Gerhardt sent Mr. Wolf out to take one recall *a capella*, after which the mezzo-soprano added Mr. Wolf's "Faden."

Another delightful group was devoted to the other Wolff, with "Die Zigeunerin" and "Storchenbotschaft" standing out notably. Brahms received the tribute of a further group, with his "Verbliches Ständchen" winning a repetition and "Der Schmied" causing the addition of the "Wiegenlied." K. S. C.

### CHOPIN TRIO PLAYED

Miss Margulies and Associates Present a Seldom-Heard Work

The Margulies Trio concert on Tuesday night last opened with the seldom-heard, and almost unknown, Trio in G Minor, op. 8, of Chopin. Chopin's importance as a composer of works for the piano has overshadowed his chamber music and songs. These, though far fewer in number than his piano pieces, are well worth hearing, and Miss Margulies and Messrs. Lichtenberg and Schulz deserve a vote of thanks for producing this interesting and melodious trio. Perhaps not as "Chopinesque" as the Prelude and Études, nevertheless it shows that Chopin could write effectively for other instruments, although he signally failed to do so in his concertos. But this trio, not a show piece by any means, is nevertheless "gratefully" written for both violin and cello.

The other numbers were Richard Strauss's sonata for Violin and Piano, op. 18, in E Flat, and Rubinstein's Trio in B Flat, op. 52. The Strauss work is melodious and pleasing—he attempts no program music, and this work is more in the style of the "Ständchen," for example, than "Tod und Verklärung." W. H.

### Zoellner Quartet's Western Tour

The Zoellner Quartet, which is completing its second season in America, has just returned from a tour of the middle West, on which it aroused much interest among music-lovers and during which it received excellent commendatory criticisms. Three concerts were given at the Dauphin Institute in Toledo, O. The success of these concerts was such that the Quartet was immediately reengaged for a series of three more concerts in October. There was also an appearance at Oberlin, the second within the year.

### New Laurels for Adela Bowne

Two appearances in a musicale and a concert were made by Adela Bowne, the soprano, last week. On February 23 she sang at a reception given by Viola Rogers of the New York *American* in honor of

## SENORITA BORI BECOMES AN ARDENT NEW YORKER



Lucrezia Bori, Caught by the Camera During a Mid-Winter Walking Tour on Riverside Drive, New York—On the Left the Soprano Is Seen as an Impromptu Member of Commissioner Edwards's "White Wings"



INVETERATE opera-goers, who are accustomed to seeing their favorite singers in the habiliments of the various stage characters, have little idea of the daily lives of these artists, which are much the same as those of their hearers. It has not taken long for Lucrezia Bori, for instance, to enter into the spirit of New York life and to enjoy the best features of that existence, just as if she had been born in this country instead of in Spain.

Soon after the opening of her season at the Metropolitan Opera House Miss Bori decided that other places might be more homelike than a Broadway hotel, so she moved with her father, Col. Vincente Borgia, to an apartment in the West Side residential district, but a stone's throw from Riverside Drive.

Here the young Spanish soprano takes

full advantage of all the health-giving properties of brisk walks along the Drive and the adjoining park. In the above illustrations the singer is shown at the Soldiers' and Sailors' Monument, "snapped" in some characteristic poses by a camera-laden friend.

These walking tours make a welcome interlude amid sessions of vocal calisthenics, necessary to the well-being of this routinized opera star, a portrait of whom appears as an art supplement in this issue of *MUSICAL AMERICA*. In addition Miss Bori is going more thoroughly into the study of the French language. In spite of these many pursuits the young singer finds time to be seen not infrequently as a fervent enthusiast at various musical events and to enjoy some of New York's varied theatrical attractions. K. S. C.

Mary Garden. Her numbers were the aria "Un bel di" from Puccini's "Madama Butterfly," Woodman's "A Birthday," Chadwick's "Allah" and the aria "Suicidio" from "Gioconda." Her success was most pronounced and Miss Garden complimented her for her artistic performance.

On Wednesday evening she sang at Toller Hall, Brooklyn, for the Royal Arcanum, when her offerings were the *Butterfly* aria and Chadwick's "Allah," while she joined with a baritone in the duets "La ci darem" from Mozart's "Don Giovanni" and Goetz's "Still wie die Nacht." She was again enthusiastically applauded.

### Oscar Nedbal Plays Strauss Poem for Rome Audience

ROME, Feb. 13.—The second Oscar Nedbal concert was given at the Augusteum on Sunday, and, in spite of the opposing attraction of opening day at the Parioli racecourse, was extremely well attended. Herr Nedbal had chosen as his *pièce de résistance* "Also sprach Zarathustra," the magniloquent poem of Richard Strauss. Although not new to Augusteum audiences—it has been performed four times in Rome—it is always looked forward to with interest. On Sunday it once again triumphed. In the first part of the program was Mozart's Thirty-ninth Symphony. This *chef d'œuvre* remains one of

the most popular of all Mozart's works. The freshness and delicacy of the composition never fail to bring forth unrestrained applause. "Ultava," by Federico Smetano, had a great success, due more to the leader of the orchestra than to the composer.

Franco Leoni, composer of "Tzigana," has completed an operetta, "Spirito," which will be given in Rome in May. The plot is taken from a legend of the Abruzzi, the province whence D'Annunzio drew the inspiration for his "Figlia di Jorio." J. A. S. P.

### Mrs. Dudley Buck's Estate Left to Children

By the will of Mrs. Mary E. Buck, widow of Dudley Buck, the composer, filed for probate in New York, February 25, \$10,000 was left to a son, Dudley Buck, of New York. A daughter, Mrs. Madeline B. Blossom, of Orange, N. J., receives the same amount and a son, Edward T. Buck, of Indianapolis, gets a life income from \$10,000. Mrs. Buck died in Indianapolis on February 18.

## FOR GREAT AMERICAN MUSICAL CONGRESS

Federated Clubs Ask United Support of Their Plans Through "Musical America"

Citizens of Los Angeles have raised or agreed to raise the sum of \$10,000 to be awarded to the composer of a prize opera in a national competition under the auspices of the National Federation of Musical Clubs and to be performed in connection with the Panama-Pacific Exposition of 1915. Information to that effect was received in Memphis, Tenn., last week by Mrs. Jason Walker, chairman of the American Music Committee of the Federation, from Mrs. J. E. Kinney, the Federation president. The opera is to be of distinctly American origin.

It is the plan of the federated clubs to make this operatic production but one feature of a great musical celebration to take place at the time of the exposition. A similar plan for a musical congress was announced recently in *MUSICAL AMERICA* by Charles Wakefield Cadman and, as the two projects could not be put through without a division of interests damaging to both, Mrs. Walker, speaking in behalf of the clubs, has entered a protest with *MUSICAL AMERICA*. In a telegram from Memphis to *MUSICAL AMERICA*, dated February 19, Mrs. Walker writes:

"In your February 15 issue is a project presented by Mr. Cadman for a musical congress to be held in 1915 in San Francisco. For the last eighteen months a plan has been gradually developing in the National Federation of Musical Clubs for such a congress at its ninth biennial festival, which comes in 1915. This plan was presented to the Board of Management at its meeting in Chicago last October. It was enthusiastically received and representatives were sent at once to California to look over the field and arrange for such a meeting. The result of their work was the developing of arrangements for a great meeting to be held in Los Angeles early in the Summer of 1915. Money for the convention is now being raised by a committee of leading business and musical citizens of Los Angeles.

"Such a great project needs the undivided support of every one interested in music in America. Realizing the immense amount of work necessary to organize and to start the propaganda for such a convention, and with the knowledge that the National Federation has for sixteen years given its untiring attention to the development of American music and that it stands honorably recognized the world over for its great and unselfish devotion to the cause of American composers, artists and music, we, the ones who are developing these great plans, feel that this organization is the one to carry out the project for 1915, especially as it is now well under way.

"The plans include the offering of a splendid prize for an American grand opera to be produced at this convention in Los Angeles, to run as the special attraction for visitors to our country during the Panama Exposition, and the holding of conferences on all subjects pertaining to music by affiliated national bodies, bringing together under the auspices of the Federation all representatives of all musical interests of this country. Mr. Cadman's project is a great one, but as a loyal honorary member of the Federation and one of its prize winners, he, as well as all who are interested in the work, will realize that two national organizations working for the same purpose but with independent plans will bring success to neither. We hope that this premature unfolding of Federation plans will be understood and the necessity recognized of giving them publicity before the biennial festival in Chicago. We are all so enthusiastically sincere in our efforts for music in America that we must co-operate if we wish to succeed."

"They seem to be getting up in the world."

"Yes, but they're still very ordinary people."

"Why?"

"Well, they haven't got to the point where they consider it necessary to go to New York to take in the opera."—*Detroit Free Press*.

**JOSIAH ZURO** CONDUCTOR  
Formerly with Manhattan Opera House  
71 West 116th St., New York  
Tel. 2583 Harlem



## SYMPHONIC INVASION FROM MINNEAPOLIS

Second New York Concert by  
Oberhoffer Orchestra—Tina  
Lerner Soloist

When the Minneapolis Symphony Orchestra traveled East last season and ventured to set itself up for valuation according to the relentless critical measurements that prevail in New York there was not a little astonishment that the Western musicians should have succeeded in winning such decisive approval as they did. Their playing was warmly acclaimed and it well deserved to be. Their New York experience pleased them so well, apparently, that they determined to do it a second time, regardless of the fact that this city already has quite as much orchestral music as it can comfortably digest, and that the influx of more symphonic organizations is not a matter that deserves encouragement. So the men from Minneapolis gave their second concert in New York at Carnegie Hall on Friday evening of last week. They had small reason to complain of the size of the attendance or of the enthusiasm with which they were greeted.

Conductor Oberhoffer devised a program that was attractive despite the absence of novelties. Tschaikowsky and Wagner were the only composers represented, the former by the "Pathetic" Symphony and the B Flat Minor Piano Concerto, the latter by the "Rienzi" Overture and the "Rheingold" finale. Tina Lerner was the soloist.

Unfortunately the orchestra failed to live up to the reputation it set itself a year ago. The first number, the "Rienzi" Overture, was admirably played, to be sure, with rousing spirit, dash and brilliancy. But things took on a different face when Mr. Oberhoffer began the Tschaikowsky symphony. In both the first and second movements the orchestra was ragged as regards execution, wanting in precision, deficient in beauty and smoothness of tonal quality. The woodwind choir particularly disclosed lamentable weaknesses, was generally at sixes and sevens as regards intonation and suffered materially from a wretched oboe. There were times, too, when the brasses seemed perilously blatant, while the string department lacked warmth and brilliancy.

Mr. Oberhoffer's interpretation of the symphony slighted not a little of its depth and its poignancy. Much of this was due to the rapidity of his tempi, a want of breadth, and the insufficient accentuation of various salient details. All the impressiveness of the introductory *Adagio* was lost by the speed at which it was taken. The waltz also was much too fast and lacked its wonted insinuating color and grace. The march movement was considerably more satisfying, though the crucial climax missed fire. To slow up and broaden out on this climax is quite contrary to the spirit of the music. The infinitely tragic *Adagio lamentoso* was deprived of a measure of its moving quality through Mr. Oberhoffer's haste, but its funereal ending was made impressive.

The orchestra was in somewhat better shape toward the close of the concert and the "Rheingold" excerpt was effectively played, though in the *Rhinemaidens* music the shortcomings of the woodwind once more stood forth prominently.

Miss Lerner was recalled to the stage about six times after she had played the concerto. She did so with much fluency of technic, limpidity of tone and charm and delicacy in the tenderer lyrical episodes. She was at her best in the dainty second division, though there was considerable fire in her performance of the final rondo. Mr. Oberhoffer's accompaniment, though smoother than the symphony, was at times inclined to be heavy. H. F. P.

### Thomas Orchestra Makes Milwaukee Anxious for More Concerts

MILWAUKEE, Feb. 24.—The Theodore Thomas Orchestra of Chicago appeared at the Pabst Theater Monday evening, February 17, before one of the largest audiences in the later local history of orchestral patronage. Not because of unusual numbers selected for the program was the attendance so large and the enthusiasm so great; it was because of the artistic qualities of the orchestra, the popular prices of admission and the announcement of a program which did not cater too exclusively to the highly developed musical taste. Opening with a splendid reading of the overture to "The Merry Wives of Windsor," Conductor Stock led his men through

the "New World" symphony of Dvorak. The Stock improvisations of Schubert and Beethoven bits, "The Bee" and "Minuet," were delightful and the latter had to be repeated. Elgar's "The Wand of Youth" provided pleasant and profitable diversion. Four of Brahms-Dvorak's "Hungarian Dances" were played and Enrico Tramonti, harpist, scored a personal triumph by reason of his brilliant and artistic harp solos, the first of which was the *andante* from von Wim's Concertstück. The success of the concert has resulted in a movement to have five or six similar ones every season instead of one. M. N. S.

### YSAYE AT HIS BEST IN LAST BOSTON RECITAL

Violinist Gives Beautiful Readings of  
Brahms Sonata, Mozart Concerto  
and Shorter Works

BOSTON, Feb. 23.—Eugen Ysaye appeared for the last time this season in Boston when he played before a great audience on Friday afternoon in Symphony Hall. His program comprised the A Major Sonata of Brahms, for violin and piano; a Mozart Violin Concerto in G Minor, with Mr. Ysaye's cadenza; Chausson's "Poème" for violin; Wilhelmj's arrangement of Wagner's *Albumbblatt*; Ysaye's "Lointain Passe," Saint-Saëns's "Havanaise."

His physical appearance is an earnest of the artistic stature of this man. The reading of the beautiful sonata of Brahms was generally voted one of the finest given here for seasons, on account of its clarity, beauty and expressiveness and admirable balance of two parts. The pianist was Camille Decreus, who collaborated very fortunately with the violinist.

From the modern and complex expression of Brahms Mr. Ysaye turned to the Mozart concerto and played as if no music had been written since the 18th century. There was not the slightest attempt to heighten artificially the charms of the lovely piece. It was played as it stood and therefore became the more eloquent. Chausson's very imaginative "Poème" was played with consummate art and as only Mr. Ysaye can play it. In the shorter pieces the violinist gave equal pleasure. There was extraordinary enthusiasm throughout the afternoon, and Mr. Ysaye generously added to the program. O. D.

### ANDREWS DIRECTS "ELIJAH"

Montclair Chorus Enlists Services of  
Competent Soloists

MONTCLAIR, N. J., Feb. 22.—The choral society of Upper Montclair, Mark Andrews, director, gave as the first concert of its fourth season Mendelssohn's "Elijah" with the accompaniment of an orchestra of thirty-five and the following soloists: Irma Frances McCloskey, soprano; Marion May, contralto; John Young, tenor, and Clifford Cairns, basso.

The chorus, although it had to combat inadequate stage room and bad acoustics, acquitted itself with credit. Under the direction of Mr. Andrews it showed a good ensemble, excellent attack and tone quality and a command of nuance.

Mr. Cairns, as *Elijah*, was a commanding figure and made the most of his dramatic part. His voice and personality are suited to just this sort of work and his singing was most satisfactory. Marion May, in "O, Rest in the Lord," displayed a delightful quality of voice, splendid enunciation and intelligence in interpretation. This aria was done only as a great artist can do it and was accorded hearty applause. Miss McCloskey, of Montclair, made her debut on this occasion and proved herself to be well equipped for work in the oratorio field. Mr. Young, one of the best American oratorio tenors, sang with his accustomed finish and beauty of tone and made the most of the little which the composer allotted to the tenor.

### Zoellner Quartet in Oberlin Concert

BERLIN, O., Feb. 24.—On Monday of last week the Zoellner String Quartet returned for a second appearance this season before a large and enthusiastic audience. Their program contained the Mozart G Major and the Debussy B Minor Quartets, besides a closing Beethoven Quartet and a Handel sonata for two violins and piano, with an added encore, the *Andante Cantabile* from the Tschaikowsky quartet. Although the individual excellence of the members of the quartet was always in evidence, it did not detract from the ensemble by which their work is made most remarkable.

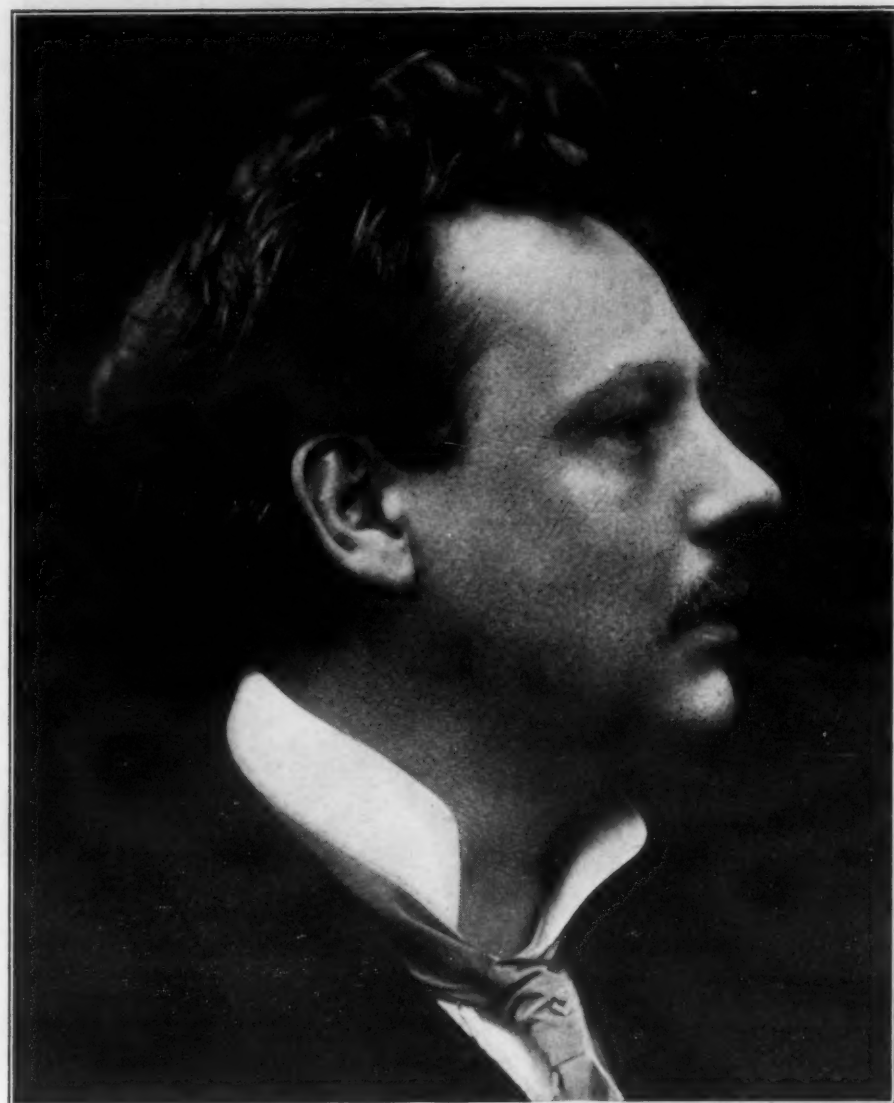
### "Strad" Sells for \$3,750

LONDON, Feb. 24.—A Stradivarius tenor violin, Cremonensis, 1690, exhibited at Albert Hall, was sold to-day for \$3,750.

## LEO SLEZAK

### THE DISTINGUISHED TENOR

Scores Heavily as Singer of Songs



LEO SLEZAK IN SONG RECITAL

Herculean Tenor Heard to Good Advantage in Jordan Hall Program  
By PHILIP HALE

THE BOSTON HERALD, February 4, 1913.—Never has the Herculean tenor been heard to better advantage than yesterday afternoon, nor have the many excellences of his art in the concert hall been more fully revealed. It was a pleasure to hear a singer whose paucity of voice did not require excessive artifice to conceal imperfections and whose strength did not lie wholly in interpretation. Mr. Slezak sang with the utmost skill. Beauty of tone, purity of intonation and admirable use of nuances were features of his performance. His voice was equally effective in passages of tender sentiment and heroic declamation, nor did he abuse his strength. His diction, too, was excellent. As an interpreter the singer showed imagination and sincerity. There was true sentiment that did not become sentimentality and passion that was not hysterical.

### GREAT TENOR GIVES HIS HEARERS AN EVENING OF UNALLOYED MUSICAL DELIGHT

THE TORONTO DAILY STAR, Friday, February 14, 1913.—Leo Slezak, the great-hearted tenor with the great voice, delighted the audience in Massey Hall last night at the Toronto Symphony concert. Not only has Mr. Slezak a magnificent voice, and a perfect command of all the resources of a vocal artist, but all his sincere and whole souled delight in his work makes it a positive pleasure even to watch him. He is a good-natured, boyish giant, with a big voice, but a bigger heart. He has a voice to which nothing in the range of vocal art is impossible. With great volume and strength he combines purity and warmth of tone. He can thunder with tremendous power in dramatic declamatory passages and then shade down to the most difficult pianissimo. Mr. Slezak was most appreciated in his songs. He showed himself a master of light singing and Loewe's fairy ballad, "Tom der Reimer." The transitions in this piece from robust, declamatory singing to passages of the utmost delicacy brought out further the wonderful resources of Slezak's voice. The pianissimo passages of fairy music were given with a tenderness and lightness almost unbelievable in such a powerful singer. His greatest success was with the English songs. "June," an insignificant little poem as it stands, was delivered with such fervor as to appear ariel outpouring of rapture. Homer's "Dearest" was given with exquisite feeling. At the close of his numbers Mr. Slezak with characteristic generosity and good-nature responded to the applause with two encores, "Come to the Garden, Love," and "Roses."

### SLEZAK'S SINGING PROVES SURPRISE

Detroit Audience Astonished at Range and Quality of Tenor's Offerings  
THE DETROIT FREE PRESS, February 11, 1913.—There is a dignity and depth in Slezak's singing at times which gives one the sensation of vastness aside from the mere volume of tone. There is the repose which comes from knowledge of practically limitless resource.

### RIVAL OF CARUSO AS TENOR SINGS IN WORCESTER

Leo Slezak Creates Much Enthusiasm by His Fine Voice  
WORCESTER EVENING GAZETTE, February 6, 1913.—The tenor is of herculean proportions, and the fear at first that his voice might prove too powerful and too difficult to be managed in passages of a pianissimo nature. This fear was at once dispelled, for Mr. Slezak revealed the fact that while there is no paucity of voice apparent, there were no imperfections to be concealed and no artifices required to conceal them. He sang with superb skill, yet in his different songs he revealed an admirable use of nuances, beauty of tone and a purity of intonation that are seldom combined in the voice. Mr. Slezak is frequently called the one rival of Caruso in this country and there were many in the audience last night who believed that the Metropolitan tenor's fears are well grounded and that he must needs look at his laurels when the Czech tenor is around.

### BY WILSON G. SMITH

CLEVELAND, OHIO, PRESS, February 10, 1913.—Slezak is rightly called the Bohemian Caruso, because he is to Bohemia what Caruso is to Italy—the highest type of its vocal art. Of all the masculine artists heard locally, he has the most refined and consummate command of the mezzo voice; it is not only a control of tones light in timbre, but tones surcharged with an intense and vibrant emotion. His interpretation of some of the subtler songs of Schumann was an exposition of perfect vocal art in repressed intensity.

### BOHEMIAN TENOR SWAYS AUDIENCE

Slezak, Six Feet Two, Enraptures Hippodrome Throng; Voice Melodious  
THE CLEVELAND LEADER, Monday, February 10, 1913.—Leo Slezak, six feet two inches of Bohemian tenor, sang in the Hippodrome last night and set assiduous concertgoers to wondering when last in the days gone by a tenor has sung in any of the town's concert halls who swayed and carried his audience with him without resorting to the Italian tremolo of dubious artistic value and to the lugubrious Italian sob. Slezak, modest, impressive and gigantic every inch of him crying out his manliness, stood and poured out song after song in a manner that was masculine, artistic, unusual and appreciated. His audience listened with rapt attention to each of his groups and then at their conclusion applauded for encores, which were given with a hearty willingness, while the big singer smiled and showed his white teeth in appreciation. At the end the audience still kept to their seats and clapped for a closing extra. His warm, rich luminous voice is agreeably free from the mannerisms that many of those brought up in the Italian school have adopted. Slezak sings not for his own glory, not to show what a superb voice he has and not to show how easily it is for him to make it do his bidding but to create the thoughts and the feelings that the composer has spread on paper. His artistic abnegation is admirable.

### SLEZAK SATISFIES CRITICAL AUDIENCE

Big Bohemian Tenor Surprised at Discrimination of Clevelanders  
Sings in Five Languages and Cheerfully Responds to Applause  
By ARCHIE BELL

CLEVELAND PLAIN DEALER, Monday, February 10, 1913.—He exceeded all expectations, however, by proving himself to be an expert and finished singer of songs. His voice is of a rare quality and yet has tremendous volume. There is fine sentiment on occasion in it, and there is intense dramatic force. His vocal technique is flawless and his mezzo-voice is wonderful when one sees the gigantic man from whom it comes.

### SLEZAK IS A BIG ACQUISITION TO CONCERT STAGE

BY JAMES H. ROGERS.—Slezak, when he appeared here last spring in Verdi's "Otello," left an impression of a heroic stature. Those who also heard him Sunday evening will be likely to revise their opinion, and to class him as a lyric tenor, and as one of the best song interpreters before the public today. Slezak's voice does not lack power. It is mellow and beautiful. In the use of the mezzo-voice Slezak is past-master, and his success was complete. He was recalled many times and sang several extra numbers.

Management: HAENSEL & JONES, Aeolian Hall, NEW YORK



## BOSTONIAN ECSTASY OVER MISS GARDEN

"Louise" Audience Shouts and  
Stamps Its Approval—Weingart-  
ner's Memorable "Aida"

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, February 23, 1913.

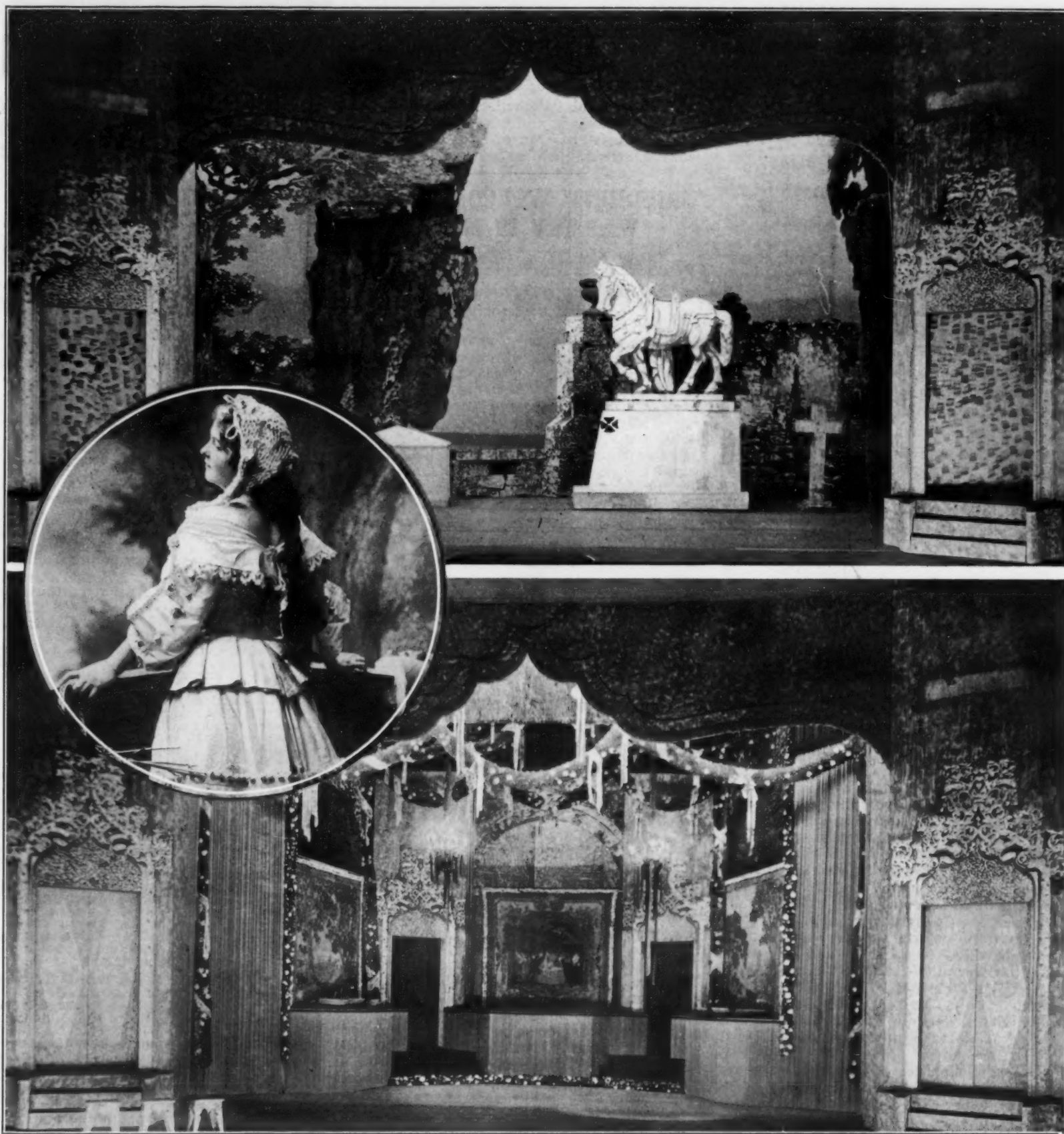
AN account of the operatic doings of the last week must begin with the last performances of the week, those of "Aida," which Mr. Weingartner conducted on Saturday afternoon, and the appearance of Mary Garden, with Leon Lafitte, Maria Gay and Vanni Marcoux in Charpentier's "Louise" in the evening. We have been taught to appreciate the genius of Miss Garden and especially the greatness of her *Louise*. She appeared as *Louise* for the second time in this city.

Miss Garden has her mannerisms—they are a part of her personality. She has also the vital and invincible spark of genius which distinguishes her whenever she steps on the stage. Her *Carmen*, her *Marguerite* have been warmly praised here for their originality and distinction, praised in Boston as fervidly as they have been denounced in other cities. But Miss Garden never won more favor from her audience than on this occasion. The recalls after the first three acts were, of course, many and enthusiastic, but at the end of the opera, one of the longest of the operas in the Boston repertoire, the audience rose to its feet, shouted and stamped, and recalled the artist fourteen times before hurrying into its goloshes and overcoats.

Miss Garden's *Louise* is a most faithful exemplification of the type portrayed by the composer and his librettist. In each scene she was remarkable and each scene was a strong and inexorable dramatic advance over the scene preceding. Even Miss Garden's admirers were astonished by the warmth and dramatic power of the voice. She was apparently exceptionally in the mood for a great performance. Mr. Lafitte was a straightforward, simple sort of a *Julien*, and he sang his music with the same manliness and directness of style. Mme. Gay's *Mother* is one of her best parts, and as for Mr. Marcoux's *Father* what more can be said in praise of it than has repeatedly been said in these columns? Miss Garden appeared on this occasion for the last time this season in Boston. It is singular to realize that thirteen years ago, when Mary Garden was the *Louise*, at Aix-les-Bains, Mr. Marcoux, then starting upon his career, was the *Ragpicker* in this opera and that he looked upon Miss Garden as a star wholly unapproachable, longing for the day when he might simply clasp her hand and assure her of his admiration. His *Father* is now a portrait to be placed by the side of the *Louise* of Miss Garden, and of all the artists with whom Miss Garden has appeared it is probable that none has given her such satisfaction by his artistic co-operation.

### An Uncommonly Fine "Aida"

The performance of "Aida," given in the afternoon, was undoubtedly one of the finest which have been given of the opera in Boston, and this was principally due to Mr. Weingartner, who unfolded the beauties of the score in a really memorable way. The cast offered Lucille Weingartner-Marcel as *Aida*, Gay as *Amneris*, Zenatello as *Rhadames*, Polese as *Amonasro*. Mr. Zenatello was the leading singer of the cast. He has been singing a great deal of late, and each of the performances he has given has been better, if anything, than the preceding one. The performances of Mme. Gay and Mr. Polese were excellent, as was that of Mme. Marcel. All these artists have taken their parts repeatedly, and there is no need of describing them afresh. The wonder was that from the player in the orchestra to the principal artist on the stage every one who took part in the performance did his or her utmost to fulfil the conductor's ideas. And when there is such a cohesion of purposes how gloriously the work itself stands forth! There was no detail too insignificant to escape the loving attention of the leader; no vocal nuance unobserved by him, no orchestral beauty that passed unrecognized. The work



Scenes from the New Boston Opera House Production of Mozart's "Don Giovanni"—Above, the Last Act, and, Below, the First Act. Inset: Alice Nielsen, as "Zerlina." Details of the Production, in Which Vanni Marcoux (Now Recovered) Was Injured While Taking a Curtain Call, Were Contained in the February 15 Issue of "Musical America"

glowed with its lasting youth, freshness and dramatic nobility.

The orchestra at the Boston Opera House is steadily improving, and this was in no case more noticeable than in the performance of "The Girl of the Golden West" on Friday night, the 21st. Mme. Melis was the *Minnie*; Mr. Zenatello *Johnson*; Giovanni Polese, *Jack Rance*. Robert Moranzoni conducted an admirable performance. It was, astonishing to relate, good to hear the work again. In the first place it came fresh on the ears; in the second place it does not lack many masterly qualities of workmanship, which are retailed by an excellent cast; finally, it was proved that a bit of old-fashioned melodrama is as welcome on the operatic as on the dramatic stage. Mme. Melis disclosed an emotional fluency, a mobility of facial expression and ease in bodily movements and gestures which many a colleague might envy her. She has, moreover, the quality of voice especially well suited to the action and a voice like Mr. Zenatello's is capable of soaring over the strongest orchestral fortissimo from the mighty band of instruments which Puccini calls to his aid. Mr. Zenatello's *Johnson* has, if anything, grown from his excellent performance of last year. Mr. Polese's *Rance* is likewise an uncommonly well-taken character. The general effect of the performance was really thrilling, especially at the climax of the card scene.

### Garden's "Carmen" Again

On Wednesday Mary Garden was the *Carmen*, Mr. Zenatello the *Don José*, Ber-

nice Fisher the *Micaela*, José Mardones the *Escamillo*. Miss Garden's impersonation was altered in a number of details of stage business, generally more striking, more logical and consistent than ever. As for Mr. Zenatello he outdid himself, and when an audience applauds a singer four times in one week and more warmly on each occasion it can easily be believed that that singer has another large and glorious plume to put in his hat. Mr. Zenatello's appearance was as moving as his song. Mr. Mardones was a fortunate co-operator with Miss Garden. Miss Fisher sang the music of *Micaela* with real pathos and charm.

On Monday night, the 17th, Mme. Edvina took her farewell of her Boston audiences for a short space. She has been re-engaged for next season. Her last appearance was her *Maliella* in "The Jewels of the Madonna." The audience was large, friendly, enthusiastic. Neither the opera nor the performance offered anything new as to the actors or their rôles. In this cast the *Gennaro* was again Mr. Zenatello; the *Carmela*, Mme. Gav; the *Rafaele*, Giovanni Polese. The opera is brilliant, effective, if as hollow as sounding brass. Mr. Polese took Mr. Marcoux's part, as Mr. Marcoux didn't yet feel able to sing, after his accident. Mr. Polese costumed the part

more conservatively than Mr. Marcoux. He was forceful and magnetic as the bully of the Camoristi. As a whole, the performances of the past week have been of exceptional brilliancy. OLIN DOWNES.

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## NEW CHORAL MUSIC ON MEES'S PROGRAM

"A Capella" Concert by Cecilia  
Society of Boston—Mme.  
Szumowska Soloist

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, February 23, 1913.

THE Cecilia Society, under direction of Dr. Arthur Mees, gave its second concert of the season in Jordan Hall on Thursday evening, the 20th, introducing choral music *a capella*, nearly all of which was heard for the first time in Boston; also on the program were piano solos by Mme. Antoinette Szumowska. The choral program was as follows: "Tenebrae sunt," Palestrina; "Easter Song" of the fifteenth century, arranged by Pluddeman; "Chanson Joyeuse de Noël," arranged by Gavaert; "On Himalay" and "Awake, Awake," Bantock; "Distant Bells," MacKenzie; "An Indian Lullaby," Vogt; old English round, "Sumer is cumen in," arranged by Bantock; Irish tune from "County Derry," arranged by Baringer; "Joshua," for solo voice, organ, piano and chorus, Moussorgsky. Mme. Szumowska played pieces by Couperin, Rameau, Scarlatti, Chopin, Gluck and Saint-Saëns.

The program was of rare interest and the performance equal to the best that the Cecilia Society has accomplished in years. The grand music of Palestrina was pleasantly diversified by the old Easter song, the Chanson restored to us by Gavaert and the old "round," which really seems to palpitate with the voices of Spring. The Irish tune was sung without words and a most melancholy and beautiful air it is, from the country which stands alone in its melodies of this type. But the most dramatic moment of the evening was in the splendid work of Moussorgsky, "Joshua." Here is the stern old spirit of the Hebrews, the spirit that led to worship and to sacred war, the warmth of an august people, the majesty of their faith. The piece is magnificent in its heroism and austerity of spirit, and the wildly ornamented melodies give it a fine and authentic flavor of Orientalism.

The performances of the chorus, under Dr. Mees, were admirable from every point of view. The attack was crisp, precise, the quality of tone good and the intonation exactly on the interval. There was constant evidence of Dr. Mees's skill as a drillmaster and his impeccable musical taste. The balance of parts and the nice phrasing were also deserving of the warmest praise.

Mme. Szumowska is widely known as an accomplished pianist. She played the older music on her list with exceeding charm. After the Chopin group she added as an encore "The Music Box" of Arensky. There was much enthusiasm for her fine performance. O. D.

### Ottawa Applauds Mrs. Edith Chapman

OTTAWA, CAN., Feb. 24.—The annual concert of the Orpheus Glee Club, on February 19, introduced an excellent program of unaccompanied part-songs, effectively performed under the direction of James A. Smith. Mrs. Edith Chapman Goold, the soprano, won the solo honors of the even-

ing in a happy selection of numbers, sung in an artistic manner, and with a charming personality. Mrs. Goold was first heard in Ottawa in 1910, when she sang with the Ottawa Choral Society, and she received a warm welcome upon her return. Another soloist was Jean Mitchell Hunter, violinist, late of Edinburgh, and now of the Toronto Conservatory of Music, whose numbers were generously applauded. G. E. M. H.

## FRIEDHEIM WELCOMED WARMLY IN MONTREAL

Piano Recitals Rare in the Canadian City  
This Winter, and Friedheim's Was  
Finely Performed

MONTREAL, Feb. 24.—Piano recitals have been almost as rare as angels' visits this season, and for this reason, as well as many others, Arthur Friedheim was welcome when he reappeared after an absence of twenty years. Chief of the other reasons was the mental satisfaction of listening to a man with brains who eschewed any exhibitions of "temperament." Only once did Friedheim descend to the level of sentimentality; and then, in the Mendelssohn "Song Without Words" in F, he was very possibly trying to find some excuse for playing the piece at all.

For the most part, Friedheim's pianism was marked by technical fluency, mature intelligence and avoidance of affectations. The Liszt B Minor Ballade, with which he began, was superbly played; there were breadth and sweep in his treatment of the splendid left-hand passages and a generous humanity about it all. After this the Beethoven Sonata, op. 112, was somewhat disappointing and the Weber "Moto Perpetuo" was taken at too rapid a tempo. The Chopin B Flat Minor, Scherzo, several études and preludes followed; and after more encores, which included the Liszt "Campanella," Friedheim concluded with the fantasia in "Don Juan" and supplemented this with the Sixth Rhapsody. He played always like a scholar and a gentleman.

M. and Mme. Plamondon-Michot, tenor and soprano, specialize in the singing of duets and the ballroom of the new Ritz-Carlton Hotel was used for musical purposes for the first time when they gave one of their delightful and intimate recitals. The program was all French (although they sang part of it in English) and one-third was in commemoration of Madame's study with Massenet in Paris. She sang a number from "Manon" and duets from "Sapho" and "Esclarmonde" with her husband. These two have sung together so much and have made such an exhaustive study of this kind of work that a duet in their hands ceases to be a piece which two musicians are giving and becomes a composition for two voices controlled by a single mind. K.

### Anne Shaw Faulkner Weds Marx Oberndorfer in Los Angeles

Announcements were received in New York this week of the marriage on February 12 in Los Angeles of Anne Shaw Faulkner to Marx E. Oberndorfer, both of Chicago. For a number of years Miss Faulkner and Mr. Oberndorfer have been touring America, giving a series of opera lecture-recitals, for which the latter played the piano accompaniments.

Georg Schumann's Second Sonata for violin and piano was recently played for the first time anywhere in Dresden by the composer and Theodore Bauer, the violinist.

## Marie RAPPOLD

Prima Donna Soprano  
Metropolitan Opera House

### SOME FEBRUARY ENGAGEMENTS:

- Feb. 1—Leonora in "Il Trovatore," Boston Opera Co., Boston, Mass.
- Feb. 4—Ritz-Carlton Musicales, New York City.
- Feb. 10—Recital, Richmond, Va.
- Feb. 11—Recital, Raleigh, N. C.
- Feb. 12—Recital, Lynchburg, Va.
- Feb. 13—Recital, Hagerstown, Md.
- Feb. 14—Recital, Frederick, Md.
- Feb. 15—Recital, Belasco Theatre, Washington, D. C.
- Feb. 17—Soloist, New York Philharmonic Orchestra, Trenton, N. J.
- Feb. 18—Soloist, New York Philharmonic Orchestra, York, Pa.
- Feb. 19—Soloist, New York Philharmonic Orchestra, Johnstown, Pa.
- Feb. 20—Soloist, New York Philharmonic Orchestra, Columbus, Ohio.
- Feb. 21—Soloist, New York Philharmonic Orchestra, Canton, Ohio.
- Feb. 22—Soloist, New York Philharmonic Orchestra, New Castle, Pa.

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—Photo by Mishkin

## Stokowski AND THE Philadelphia Orchestra

TRIUMPH IN WASHINGTON AND CARRY ALL BEFORE  
THEM IN SIGNAL APPEARANCE AT GREAT GALA  
PERFORMANCE IN SPRINGFIELD, MASS.

The Philadelphia Orchestra under Leopold Stokowski, which has now concluded about two-thirds of its season at the Academy of Music in Philadelphia, continues to win golden opinions at home and whenever on tour. The enthusiasm of the home audiences, which was more than reflected in the reception which the Orchestra got during its Western tour in Columbus, Detroit, Toledo, Akron, Cleveland and Pittsburgh, has just been repeated in concerts in the East given outside of Philadelphia, which have brought new fame to the leader and the organization which he directs.

Two of the most notable appearances recently in the East have been the splendid concert in Washington on February 13th with Ysaye as soloist, and the gala appearance at Springfield on Tuesday evening, February 18th, when the Orchestra, under Stokowski, with Sembrich and Dinh Gilly as the assisting artists, was selected to dedicate the magnificent new municipal auditorium, which is part of a superb two-million-dollar group of public buildings, including a great campanile, which has just been finished by the citizens of this celebrated Massachusetts city.

Springfield has taken the lead of all sister communities, large and small, in matters of this kind, and its new civic center is regarded by all who have seen it as the finest thing in the country, while the new auditorium in its interior is one of the most splendid buildings in the world, seating easily 4,500 people and yet without losing any sense of intimacy, in what is a Renaissance hall in white and gold in perfect taste and striking architectural effects and acoustics so admirable as to arouse the enthusiasm of all who took part in the dedication concert.

For such an occasion, which is of more than local importance, the committee in charge wished to do something more than usually fine in the way of a concert, and as the Springfield Republican expressed it, "a fine orchestra and first-rate soloist, being indispensable, by good fortune the Philadelphia Orchestra, which has come to rank among the best in the country, was available," and the consequence was a dedication of the hall by the Orchestra, which aroused the greatest enthusiasm on the part of the enormous audience and all the representatives of culture in the city and surrounding country.

### STOKOWSKI AND THE ORCHESTRA

How the participation of the Philadelphia Orchestra under Leopold Stokowski was viewed by the critics is shown by the following extracts:

#### HIGH EULOGY IS JUSTIFIED

SPRINGFIELD REPUBLICAN.—The first crashing chords of the Meistersinger Vorspiel quickly revealed a superb orchestra playing in what seemed to be perfect rhythm. There was plenty of sonority, rich and thrilling, but no harsh clamor, no warring strident overtones, no blurring of the tonal pattern. The impression which one got was of remarkable mellowness, soft yet brilliant, and quite in key with the white and gilt and the mild opalescent radiance of the lights.

Of the Philadelphia Orchestra and its leader, Mr. Stokowski, we have heard high eulogies, and all that has been said was quickly justified. It is a magnificent organization which takes a place among the three or four best in the country, and Mr. Stokowski is a leader of very remarkable gifts. As a disciplinarian he has brought to a very high degree of perfection what was a fine orchestra when he assumed control, and as an interpreter he has warmth, insight and imagination, plenty of driving power, and with it poise and sanity. He is never extravagant, never self-assertive, yet he has that vital quality which inspires musicians to their utmost and gets and holds the attention of an audience. He happily combines precision in detail with a grasp of larger lines of structure; he builds up great climaxes without obvious striving for effect, and it may be imagined that he is a musician whose quality would grow steadily on his public—it is of the sort that wears well.

Not less notable than the overture was the splendid performance of Liszt's thrilling symphonic poem "Tasso," a lofty and eloquent work in which a composer of great genius and originality, but with uneven inspiration and imperfect constructive power, came nearly, if not quite, to the top of his bent. What modern music owes to Franz Liszt can hardly be overstated; this is true "music of the future," and is tardily coming into its own. The climax of "Tasso" is superb and Mr. Stokowski brought it out with fine romantic magnificence; the poetic and beautifully idiomatic passages for solo instruments were also finely played—the orchestra is rich in individual talent.

#### THE BEST SPRINGFIELD EVER ENJOYED

SPRINGFIELD HOMESTEAD.—The concert was by critics pronounced the best that Springfield has ever enjoyed, even surpassing the performances of the Boston Symphony Orchestra in the golden festival days. Rapturous applause followed each number and Leopold Stokowski, the leader, was given an ovation.

Stokowski conducted with great skill from the first, striking notes of the Vorspiel through the powerful, harsh passages to the superb climax; his command of his players was perfect and their ready response to the slightest movement of his baton made the rendition of this number a triumph.

The remarkable scope of this orchestra showed clearly in its fine rendition of this number (Liszt's Symphonic poem "Tasso") with its sweeping, flowing melody and later on in the stormy and technically more difficult passages. The horns and cellos were particularly fine.

The orchestra took its relaxation in the third appearance, when the Sibelius "Valse Triste" and Jaernefelt "Praeludium" were played. These are both compositions of a lighter vein and gave variety to a program which might have been a bit heavy without them. The "Valse Triste" is an airy gracie number and the tristesse implied in the title is hardly discernible in some passages. Both this and the Praeludium are extremely short and the latter was so enthusiastically received that it was repeated.

The Orchestra's last appearance was the closing number on the program and was the Tschalkowsky "Marche Slav." A superbly spirited rendition of this was given and it proved a fitting closing number.

#### OF GREAT DYNAMIC POWERS

SPRINGFIELD UNION.—The Philadelphia Symphony Orchestra, under the direction of Leopold Stokowski, is an orchestra of great dynamic powers. Tension, tension is Mr. Stokowski's watchword and there is no loading on the job under his baton. Even in the softer passages Mr. Stokowski seems to be calling for emphasis. He fairly revels in the dynamic passages. Percussion and concussion were his most effective methods and in the Slav march which concluded the program there was not only volume, but a veritable bombardment of sound.

#### OF RARE ATTAINMENTS

SPRINGFIELD DAILY NEWS.—The Philadelphia Orchestra, under the direction of Leopold Stokowski, made an instantaneously favorable impression by its rendition of the "Meistersinger" Vorspiel, which was played in the true Wagnerian spirit, with a great volume of tone and color and with reverence for the traditions, Mr. Stokowski being a conductor of rare attainments and his band being an organization which he has under admirable control.

For its second appearance the orchestra played Liszt's beautiful "Tasso," a symphonic poem, in a seemingly inspired style, later doing ample justice to the "Valse Triste" of Sibelius and "Praeludium" of Jaernefelt, its final number of the evening being the "Marche Slav" of Tschalkowsky, of which a thrilling rendition was given. Comparisons are superfluous; yet it needs, perhaps, be said that the place of the Philadelphia Orchestra is close to the top.

#### SUCCESS IN WASHINGTON

At the Washington concert on Thursday, February 13th, the Orchestra under Leopold Stokowski, with Ysaye as soloist, made a tremendous impression. The audience represented the most noted group of musical and social leaders that Washington had seen during the winter, and the newspapers were unusually laudatory of leader and men, who were honored by ovation after ovation, the principal comments running as follows:

#### MOST MEMORABLE CONCERT

THE STAR.—Stokowski shared with Ysaye the honors of an ovation in what perhaps has been the most memorable symphony concert of the season. That Stokowski is a new power in the musical world is evident, and each succeeding number of a rich program developed his masterful qualities as a leader.

After a splendid rendition of Wagner's overture to "Die Meistersinger" the tribute of applause was of such volume and duration as to leave no doubt that Mr. Stokowski had established his fame with Washington's musical public. Tschalkowsky's Symphony No. 5, E Minor, served still further to display Stokowski's masterful ability, musical intelligence and sympathetic interpretation.

#### HIGHEST PRAISE AND DIFFICULT TO EQUAL

THE TIMES.—Stokowski showed himself a masterful and finished conductor, and at the close of the first number was tendered an ovation. The same virility of leadership marked the interpretation of the Tschalkowsky Symphony No. 5, E Minor, which is often handled with less of dignity. Of the performance yesterday afternoon none but the highest praise can be given. The work of an orchestra with such a leader, coupled with the solos of so eminent and mature an artist, made an impression which it will be difficult to equal in the future.

#### CAN SCARCELY BE EQUALED

THE POST.—The opening bars of the "Meistersinger" overture commanded immediate attention and the response of the orchestra gave a feeling of entire harmony between the players and their leader, whose crisp, decisive control was spirited and inspiring. Subtle changes in the reading were most interesting.

The Tschalkowsky Symphony No. 5, E Minor, has been accused of being taken too lightly. The dignity and breadth with which Mr. Stokowski handled it carried it beyond any such suggestion.

After repeated recalls, Ysaye very justly applauded the orchestra for its sympathetic and perfect rendition of the concerto.

So perfect an ensemble, artist and supporting orchestra, so complete a sympathy can scarcely be equaled.



## ECHOES OF MUSIC ABROAD

**London in the Grip of Richard Strauss Liberally Supports Thomas Beecham—Russian Baritone Elected to the Duma—California "Ariadne" Helps Strauss's New Work to Success in Munich—Maggie Teyte as a Bird of Passage—Why the Composer Is Not a Good Critic—Chaminade Plays Her Compositions by Proxy at Nice**

JUDGING by the emphatic success, financial as well as social, of Thomas Beecham's mid-Winter season of opera at Covent Garden, it would seem that Mr. Hammerstein might yet have been at his London Opera House and by this time recognized as a fundamental and permanent factor in London's artistic life had he been more fortunate in gauging the tastes and the disposition of the public with which he had to deal. Mr. Beecham in devoting his season to Strauss and Wagner exclusively, with the Russian ballet to provide the alternate bills, is experimenting with frequent changes of cast as a means of stimulating his public's interest.

This is the case more particularly with "The Rose Cavalier." After the opening performances the rôles created for London by Margarete Siems and Eva von der Osten, from the Dresden Court Opera, fell to Hermine Bosetti and Louise Petzl-Perard from Munich, while Rudolf Gmur succeeded Paul Knüpfer as the Baron for three performances. Since then Knüpfer has resumed his rôle, with Aline Sanden, from the Leipzig Municipal Opera, as a new *Oktavian* and Iracema Brügelmann as the *Feld-Marschallin*.

In "Elektra" Anna Bahr-von Mildenburg has evidently improved further upon her excellent *Clytemnestra* of a few years ago. Felix Mottl's widow, Zdenka Fassbender, has the name part; Frau Petzl-Perard is the *Chrysothemis*, the Metropolitan's Hermann Weil is *Orestes* and John Bardsley, an English singer, the *Egistheus*. For the title rôle of "Salomé" Ainö Ackté, who gets no opportunity to sing any other part when she visits England, has been engaged. Franz Costa will be a new *Herod*, while Hermann Weil as *Jokanaan* succeeds Clarence Whitehill of the original Beecham cast.

Mr. Beecham does most of his own conducting, and therein he has one financial advantage over Mr. Hammerstein. It is announced that most of the cheaper seats are already sold for all evening performances of "Die Meistersinger" and the three Strauss works. The scale of prices ranges from \$3.75 in the parquet to seventy-five cents for the cheapest reserved seats, and fifty cents for unreserved seats.

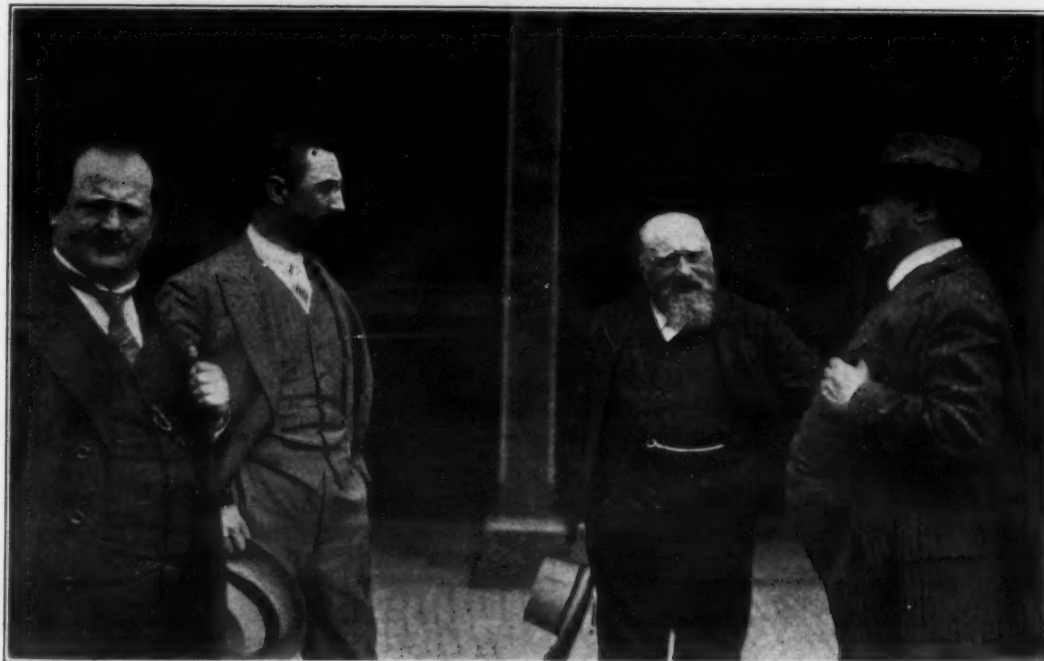
To the Wagner centenary is due the fact that the regular Spring and Summer "grand season" at Covent Garden this year will give more space to Richard the Really Great's music dramas than the directors' policy has provided for during the last two or three years. With Arthur Nikisch in Dr. Hans Richter's place the character of the "Ring" performances is assured. At the same time, the mere fact that Caruso is to reappear after an absence of five years from London, and Nellie Melba after an interval of two years, is proof positive that Italian opera is not to be overshadowed.

There is a marked tendency evident in the engagements made by Director Higgins for this year's company to inject new blood into the organization. One of the singers that will be new to Covent Garden will be the American contralto, Kathleen Howard, who has been limiting herself to concert work this season. She was the soloist of the Berlin Philharmonic Orchestra's Hamburg concert, conducted by Nikisch, the other day.

HOW doth the little Debussy bee improve each shining hour? Well, Maggie Teyte's principle is to sing practically every day on land, and rest only on the water. This interpreter of Debussy songs *par excellence* sailed away from

here last Saturday. Next Monday, in Birmingham, she will begin her tour with the Queen's Hall Orchestra conducted by Henry Wood, a tour embracing six cities and requiring her to sing every evening next week in a different city—Birmingham, Manchester, Liverpool, Newcastle, Glasgow, Edinburgh.

And after her Edinburgh appearance on Saturday she will hurry down to London, cross the Channel and give a recital in Paris, at the Salle Gaveau, on Monday.



A Group of Bayreuth Artists

From left to right: Nicolas Geisse-Winkel, of the Wiesbaden Court Opera; Julius Lehnert; Dr. Hans Richter, who "broke his bâtons behind him" after the performances of "Die Meistersinger"; and Paul Knüpfer, the Berlin bass-baritone, one of the finest artists on the German opera stage. The photograph was taken at Bayreuth during last Summer's festival.

The 13th, 19th, 23rd, 25th and 27th of March are reserved for opera engagements in Cannes, on the 17th and on April 1 she has concerts at Monte Carlo, on April 5 and 14 she gives recitals in Berlin and on April 9th she sings at a concert in Vienna.

POLITICAL aspirations are not generally listed among the mental tangents to which the opera singer is subject. But among the new members elected recently to the fourth Russian Duma is a prominent member of the Moscow Opera's company and a favorite with the Moscow public. His name is Cholehow and he is said to possess an excellent baritone voice and to be an artist of more than average attainments.

Because of the remoteness of the opera singer's unreal world from the actualities of normal, practical life it is extremely difficult to attribute to the inhabitants of that emotionally highly wrought sphere of existence ideas of any value in the solving of economic problems. Yet the case of this Russian baritone is not without precedent in the annals of the stage world more comprehensively considered. *Le Monde Artiste* recalls that three of the most fiery members of the National Convention of France, namely, Fabre d'Eglantine, Collot d'Herbois and Boursault-Malherbe, were stage comedians of extended experience before plunging with ardent zeal into the career of politicians. That career, it is true, was to lead the two first mentioned to the scaffold, while M. Boursault-Malherbe was destined to become later the director of the Opéra Comique in Paris.

IN the Munich production of Strauss's "Ariadne auf Naxos" anticipating the four performances of this work to be in-

corporated in the Summer festival scheme, one of the outstanding features is the *Ariadne* of Maude Fay. For this comely Californian, *jugendlicher Sopran* as she is, in German terminology, there would seem to be an opening now at the Metropolitan. It is six years since she began her career in the city where the best opera in Germany is to be heard.

The *Zerbinetta* in Munich is Hermine Bosetti, while Wolf sings *Bacchus*. Two of the lesser German cities, Hanover and Königsberg, also have made the Straussian *Ariadne's* acquaintance within the past few weeks.

TAKING issue with the statement of a certain wise man to the effect that the critic is nearly always a man who has failed in creative art, an English writer takes the stand that a critic is a critic because Nature has endowed him with critical powers—and for no other reason. "The act of creation is a process of synthesis; criticism is largely analysis; and a man possessing the power to construct is rarely able to analyze."

limits he was excellent; but these limits were very restricted. He had a great faculty for appreciation, but only a trifling one for condemnation. He could recognize good music when he heard it, but he often mistook poor work for first rate. It was so also with Berlioz and Wagner and Chopin and Mendelssohn and Moscheles. They appreciated their affinities; but, then, the least of us can do that.

"It would seem then that, all other things being equal, the best critic is he who possesses the fewest artistic preferences. A fine critic should have no preferences. He must, of course, have taste and he must prefer the good to the bad; but he must rid himself of all preferences for particular kinds of good. If a composer could do that—but he cannot—he would be an ideal critic."

The critic, to continue the distinctions, lives by accepting life; the composer of comparatively limited genius survives by refusing it. "He rejects all experiences that would militate against the growth of his individuality, and he clings as steadfastly as possible to everything in his nature that is characteristic and original. If he lost these things, or if they became submerged by experiences foreign to his real nature, he would become commonplace. So that it is entirely natural that when he listens to music antagonistic to his own temperament he should repel it; it is the instinct of self-preservation that compels him to do so."

"Much of this, of course, does not apply to the composer of great genius: he can absorb and assimilate life without much danger. It is only the small man who is afraid of what lies outside the range of his own feelings. Schumann says somewhere: 'The artist should preserve his equilibrium with life or else his position becomes difficult.' That is true—particularly of the composer. Only the master mind can afford to go down into the depths and be overwhelmed by tragedy; the ordinary artist must taste life in morsels and must not take another bite until he has digested what he has already swallowed."

FERRUCCIO BUSONI is one of the few composers, German by birth or adoption, who have expressed their unqualified opposition to the agitation made by the Wagner heirs for a continued monopoly of "Parsifal." The brainy pianist-composer is quoted as saying:

"I don't understand a man's continuing his business rights in his work for thirty years after his death, and Heaven knows how much longer. We give the living man of genius money that he may go on creating, but an income to his heirs? No, never!"

BY adopting the mechanical piano player as a concert instrument Cécile Chaminade has incidentally solved the problem of how to continue her personal propaganda for her own compositions without the inconvenience of the wear and tear of nerve tissue attendant upon public recital work. Apparently, however, the public is not notified in advance of the experiment she is making, for *Le Monde Musical* reports from Nice that "the enthusiastic audience that came in crowds was somewhat disappointed to hear the works of the *exquisite artiste* played and accompanied on the mechanical player." It was objected that, admirable as was her manipulation of the instrument, the personal elements of "life and emotion" were lacking.

Mme. Chaminade's solo contributions to the program by proxy in this manner were two concert études, "Les Sylphides," fragments of "Callirhoe" and the "Valse carnavalesque." The assisting singer added "Reste," "L'anneau d'argent," "Ritournelle" and "Portrait" and a violinist, a "Rondeau" and "Chanson Espagnole."

OF the company that appeared at the big Colon Theater in Buenos Ayres last Summer Cecilia Gagliardi, of Andreas Dippel's forces, is the only principal engaged for a return visit this coming Summer. Arturo Toscanini will not go back

[Continued on next page]

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## ECHOES OF MUSIC ABROAD

[Continued from page 9]

so soon; in his place will be Luigi Mancinelli, with Antonio Guarnieri, late of the Vienna Court Opera, as his chief assistant.

Besides Mme. Gagliardi, the women stars will be Salomea Kruseniska, the Polish soprano, who has made her career in Italy, and Maria Barrientos, the Spanish coloratura soprano, who returned to the stage a year ago after a few years of retirement following her marriage. The leading tenor will be Giuseppe Anselmi, for whom Heinrich Conried once sent out a hurry call all over Europe when Caruso was holding out for a higher salary in his new contract than he was willing to pay him—a salary to which he eventually agreed when Anselmi had made known his engagements already signed and his demands. And leading with him will be Rinaldo Grassi, the tall boy tenor of one Metropolitan season. Conspicuous among the baritones will be Riccardo Stracciari, also of Metropolitan history, while the other singers engaged thus far include Giuseppe Cesu-Bianchi, Tito Schipa, Luigi Montesanto and Ernesto Badini.

In the rival company organized for the Coliseum, as well as a tour of other South American cities secondary to Buenos Ayres will be Maria Farneti and Mario Ancona, one of the pillars of the Manhattan's first two seasons, as well as Juanita Capella, Regina Alvarez, Amelita Galli-Curci, Elvira Casazza (probably no relation to the Metropolitan's Mr. Gatti-Casazza, or the press agent would have said so), José Palet, Emilio Perea, Guido Vaccari, Eugenio Giraltoni, Giulio Cirino and Bernardo Berardi. The conductor will be Gino Marinuzzi.

DECORATIONS continue to accrue to Hermann Jadowker. When the young Russian tenor who permitted himself to be lured away from the Metropolitan by an agent of the Berlin Royal Opera went a-guesting as *Lohengrin* at the Dessau Court Opera the other evening he was presented with the cross of a Knight of the Order of Albrecht the Bear.

Since then, as a St. Valentine's Eve concert-giver in the Berlin Philharmonie, Jadowker offered the German Wagnerian tenor's equivalent of the program of Italian arias the Italian opera tenor usually concocts when he makes an occasional excursion into the concert field. With the Philharmonic Orchestra to support him, Leo Blech, from the Royal Opera, conducting, he sang the Prayer from "Rienzi"; Erik's cavatina from "The Flying

Dutchman"; the "Erzählung" from "Lohengrin"; the "Prize Song" from "Die Meistersinger" and the "Siegfried" Forge Song.

CYRIL SCOTT, the young English composer of obvious leanings toward the modern French school, is gradually making his way on the Continent. He has been invited to compose the music for an elaborate new pantomime now being devised by the indefatigable Max Reinhardt and his collaborator, Hugo von Hofmannsthal, more generally known as a Richard Strauss librettist; and next season a new choral work that is now engrossing his attention is to have its first performance anywhere in Vienna. The celebrated Rosé Quartet gave a Cyril Scott program in Vienna not long since.

J. L. H.

## HEKKING THRILLS BERLIN

'Cellist Moves His Hearers to a "Hurricane of Applause"

BERLIN, Feb. 7.—The name of Anton Hekking always arouses most pleasant memories in the minds of lovers of the violoncello, even though no 'cellist of his standing appears so seldom on the concert stage. A more enthusiastic public than that which greeted Hekking on the occasion of his only Berlin recital of the season would be difficult to imagine. Eugen d'Albert's 'Cello Concerto in one movement was a worthy beginning of the recital. The work abounds in charming lyric impressions, combined with several convincing chromatic moments, though as a whole it cannot be termed a very "grateful" piece for the solo instrument.

The novelty of the evening was an Andante Symphonique by Erlanger, which was played by Mr. Hekking for the first time, and which is without doubt a valuable addition to the literature of the violoncello. After his playing of the Bach Air, the Schumann "Träumerei" and his old war-horse, the Popper "Papillons," in which Hekking showed himself to be supreme master of his instrument, enthusiasm reached its climax. He was the recipient of a hurricane of applause, and from all sides was shouted "Träumerei, nochmal," "Papillons, nochmal," both of which the wizard graciously repeated. The purity of Hekking's intonation in the extremely rapid tempo with which he played the "Papillons" is perhaps unparalleled among contemporary 'cellists. The orchestra was ably conducted by Edmund von Strauss.

H. E.

"Much Cry and Little Wool" in New Symphony by Lendvai

[H. E. Krehbiel in New York Tribune]

The large world can scarcely be profoundly interested in one who has so little to say in so pompous a proclamation as his (Lendvai's) Symphony in D. . . . The new composer seems to care little for either sequence or logic. His scheme in the new symphony reminded us of nothing so much as the story invented by the wit to stump the memory man: "So she went

into the garden to get a cabbage leaf to make an apple pie for dinner; and a great bear coming up the street popped his head into the shop. And, 'What, no soap?' So she died and he, very imprudently, married the barber. And there were present the pickaninnies and the gayralies and the Grand Panjandrum himself, with the little round button at the top, and they all fell to playing catch-as-catch-can till the gunpowder ran out of the heels of their boots." Or words to that effect.

## PUGNO IN NIKISCH CONCERT

French Pianist Shows Berlin Undiminished Powers

BERLIN, Feb. 7.—The program of the eighth Nikisch concert of the Philharmonie, February 3, had contained a new symphony by W. von Bausnern, but an alteration was made at the last moment and Schubert's Symphony in C Major substituted. Schumann's Piano Concerto in A Major completed the list. Like its predecessor this program included a French pianist as soloist,—Raoul Pugno, from Paris, an artist whose sterling qualities show no sign of diminishing, in spite of his sixty odd years. His playing was accurate, sincere, exquisitely refined, with a subtle, delicate charm in the piano, and a spontaneous force in the forte passages.

It will be remembered that Pugno clings to the old style of playing from the music—and in his rendering of the Mozart Concerto, he once more exposed the modern fallacy that the use of the text is of necessity calculated to distract the player's thoughts from the actual signification of the piece. In addition to his artistic merits the pianist possesses a most winning personality—a happy combination, which readily accounts for the ovation accorded him Monday evening.

Nikisch as usual received the lion's share of the applause from the huge audience, revealing once again his versatility, dignity and virile power as a conductor.

H. E.

## HINKLE-WERRENATH RECITAL

Singers Delight Haarlem Society with Harpist Salzedo

For their February musicale the New York women composing the Haarlem Philharmonic Society presented a joint recital program by Florence Hinkle, soprano, and Reinald Werrenrath, baritone, with interspersed solos by Carlos Salzedo, the harpist, of the Metropolitan Opera orchestra. Not only did the two singers present their individual song groups with the taste and distinction which characterize all their work, but they contributed five duets, which manifested a rare union of sympathetic understanding.

These moments of combined artistry were afforded in the singing of "Ständchen" and "Neue Liebe, neues Leben," by Ries, which opened the program effectively; Paladilhe's "Au bord de l'eau" and the Chaminade "Barcarolle," which brought the singers back for a recall, and Bruno Huhn's rousing "The Hunt," sung with much verve.

Refreshing was Miss Hinkle's pure vocalization in her French songs, adorned with the most finely-spun *pianissimi*. The soprano's charming American group consisted

of Mary Turner Salter's "Her Love Song," "The Norse Maiden's Lament," by Celeste Hecksher, and Macfayden's "Love Is the Wind," with the Salter "Come to the Garden, Love" as a relished encore.

Mr. Werrenrath was also heartily endorsed after his group of numbers in English, among which his telling delivery of the F. Morris Class "To You, Dear Heart," and his inimitable "The Ringers," by Löhr, stood out prominently. The baritone's distinct gifts as a *lieder* singer were evidenced in a trio of Brahms songs.

A Debussy "Arabesque" was artistically presented by Mr. Salzedo, while his own Variations on an old theme showed the possibilities of the harp as a solo instrument to such extent that he was called upon to add an encore. Charles A. Baker was an able accompanist.

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Lieder evening by JULIA HOSTATER. . . . what she possesses is the art of vocalism. Julia Hostater's rendition of both music and text must be called perfection. Her delivery of Goethe's "So lasst mich scheinen," Geibel's "Gestaendnis," and Heelty's "An ein Veilchen" was both wonderful and moving. All the delicacy of the poems of a L'Isle, Mendès and Verlaine, is conveyed to us by this artist, and all the tenderness and pathos of the melodious lines of a Duparc, a Saint-Saens, and a Debussy are expressed in accordance with the poets' thoughts. The artist's "Fruehlingslied" of Schumann was a masterpiece of vocal and elocutionary art. Her beautiful rich voice enabled her to approach the recitative art, as in Brahms' "Maeglein spricht." Repressed passion was contained in Wolf's "Wieviel Zeit verlor ich." . . . Whether Julia Hostater sings these or others such as the old English melody, "Sweet Mary," or one of Haydn's little songs, she never fails to surprise and delight by the sincerity of her interpretation, in which she combines in an extraordinary manner temperament with intelligence. . . . She is a consummate artist."—Eugen Segnitz, Leipzig, 3 Feb., 1912.

"At the concert in Bechstein-Saal we made the acquaintance of a singer such as one seldom hears, in Julia Hostater. She possesses a mezzo-soprano of great range, excellently trained and of wonderful versatility. The interest of her audience is aroused no less by her exceptional technique than by the charm of her delivery, in which she exhibits profound artistic temperament, as well as unusual musical intelligence."—Boersen Courier-Berlin, Feb. 4, 1912.

"A singer in whom any estimable qualities are united is JULIA HOSTATER. . . . She is the possessor of a beautifully mellow soprano, excellently trained. Her splendid breath-control was very noticeable. The artist scored a great success."—Lokal Anzeiger, Berlin, Jan. 7, 1913.

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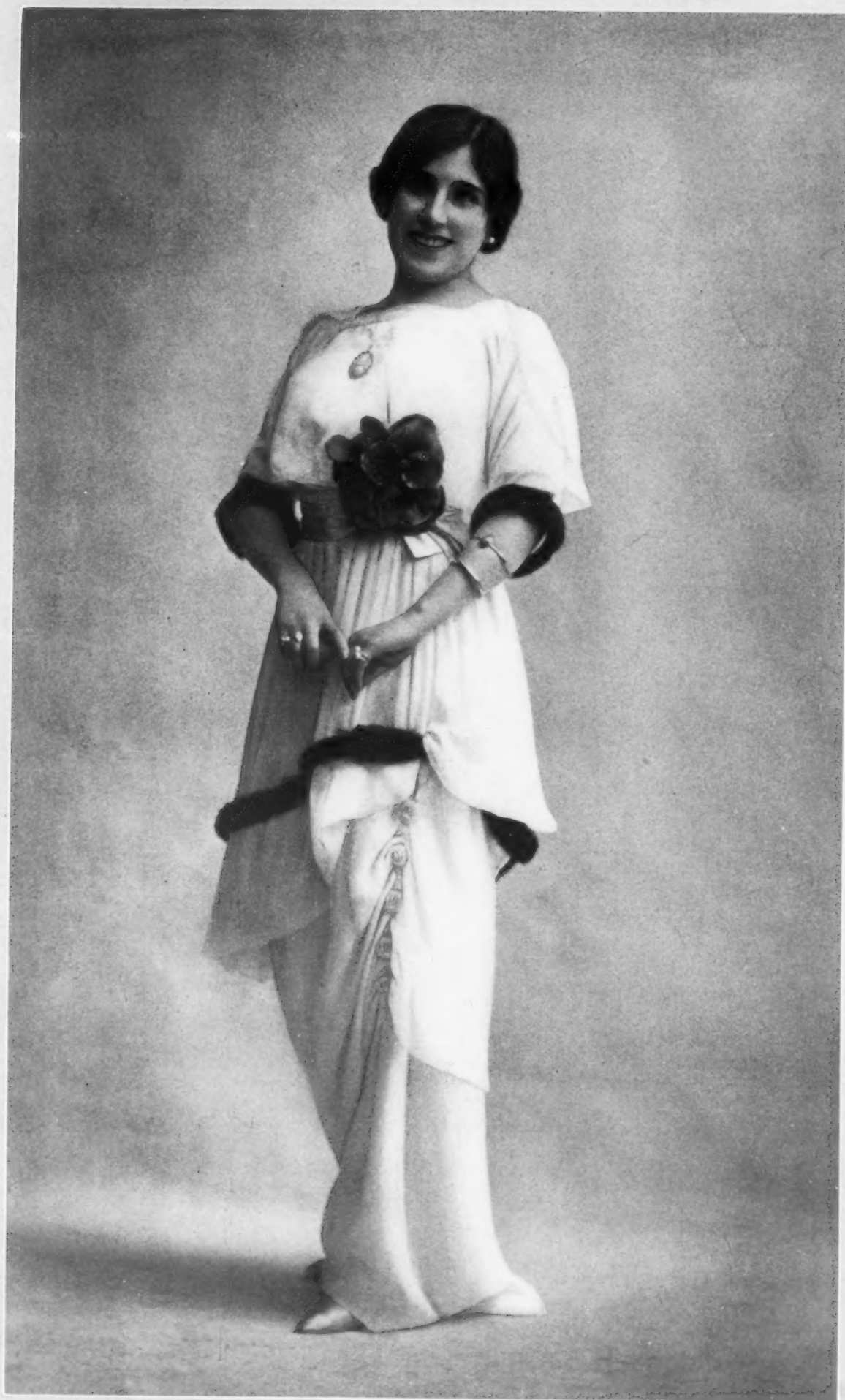
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## PARIS TENOR TO DIRECT NICE OPERA

**Salignac Chosen Successor to Villefrank—Ernest Van Dyck's Twenty-fifth Year in Opera—Memoirs by Saint-Saëns—Concert by Campbell-Tipton**

Bureau of Musical America,  
5, Villa Niel, Avenue Niel,  
Paris, February 5, 1913.

THE municipality of Nice has chosen M. Salignac, of the Paris Opéra Comique, for the directorial post of the Opéra of Nice. M. Salignac, who has long been connected as a singer with the Opéra Comique, has had ample opportunity to learn the art of operatic management under the guidance of Albert Carré. It is interesting to note that he is an intimate friend of M. de Farconnet, director of the Municipal Casino of Nice, the rival in the operatic field of the municipal opera house of that city. He created last year, at the Municipal Casino, the leading part in a new opera, "Sangre y Sol," by Alexandre Georges.

Mr. Villefrank, who always showed himself to be a most capable artistic director at the Nice Opéra, will be regretted by many. He had been chosen last year for another period of three years, and his sudden resignation caused much disappointment.

M. Salignac will enter upon his new functions in October of this year. He intends including in his repertoire, among other notable works, "Parsifal," "Aphrodite," Camille Erlanger; "Panurge," Massenet; "La Habañera," Laparra; "Julien," Charpentier; "Le Chevalier à la Rose," Richard Strauss, and "Les Girondins," Leborne. He will produce two new works by Trémisot and Hirschmann and "Le Marchand de Masques," by Albert Wolff. Messrs. Erlanger and Laparra have promised to write for him two new operas during the coming season.

M. Salignac, who received the notification of his selection as director of the Opéra of Nice on Saturday night, approached Henry Dangès, the noted baritone of the Paris Opéra, Sunday morning, only a few hours later, with a view to engaging him for the forthcoming season at Nice. He offered Dangès, who thus enjoyed the distinction of being the first artist to be approached by the new manager, the creation of three new works, *Parsifal*, *Panurge*, *Don Giovanni*. Henry Dangès is engaged for the première of Gabriel Fauré's "Pénélope" at the new opera house of the Champs-Élysées, Paris, the coming Spring, and has reserved his decision until then.

Contributions are being raised in Alsacia for the erection of a monument to the memory of Massenet.

Camille Saint-Saëns, who has just been promoted to the rank of Grand Cross of the Legion of Honor, has published a book entitled "Notes et Souvenirs," bristling with a thousand details and anecdotes full of interest. The most interesting chapter is that devoted to his reminiscences concerning Rossini. He pictures the master in the midst of the court of music lovers who paid homage to him in his magnificent apartment with its large high windows which one can still see at the corner of the Boulevards and of the Chaussée d'Antin.

"I was about twenty years of age," writes Saint-Saëns, "when Mr. and Mrs. Viardot introduced me to Rossini. He invited me to his little evening receptions, where he greeted me with the non-committal friendliness for which he was known. After a month of these visits, when he saw that I did not ask to be heard in his home as pianist nor as composer, he changed his attitude toward me. 'Come and see me some morning,' he said to me; 'we shall be able to talk a little.'"

"I hastened to accept this flattering invitation and found a Rossini totally different from that of the evening receptions, a Rossini who was highly interesting, open-minded, whose ideas were advanced,

wide and elevated. He gave full proof of this in taking up the defense of the famous Mass of Liszt, then an object of almost unanimous hostility after its first execution in the Church of Saint-Eustache.

"You have written," he said to me one day, 'a duo for flute and clarinet for Messrs. Dorus and Leroy. Will you ask these gentlemen if they will consent to execute this work at one of my receptions?'"

"The two great artists found no difficulty in accepting.

### An Old Anecdote Retold

"A wonderful event then took place.

"As there were no written programs at these evening receptions Rossini managed to make believe that the duo was of his own composition. One can well imagine what a great success this work won under these conditions. It was enthusiastically encored, and when it was finished Rossini took me into the dining-room and made me sit by his side, holding me by the hand so that I could not escape.

"A procession of admirers and of flatterers then took place. Oh, master! What a masterpiece! What a marvel! And when the victim had exhausted his fund of flattery Rossini quietly replied: 'I am absolutely of your opinion, but this duo is not by me; it is by this young composer sitting at my side.'"

It is rumored that the orchestration of Gustave Charpentier's "Julien" and of "La Ville Morte," by Raoul Pugno, is not finished and that the first productions of these works will therefore be postponed until next Autumn. The first production of "Le Carillonneur" will be given in February at the Opéra Comique and will be followed by the first performance at this theater of "Le Pays," by Guy Ropartz. This last production will be accompanied by a new work entitled "Il était une bergère," by André Rivoire, the music by Marcel Lattès. Mr. Carré has promised to celebrate the 100th performance of Camille Erlanger's "Aphrodite" and to give a revival of "Ariane et Barbe-Bleue."

### The Champs Élysées Opéra

It is rumored that the opening of the Champs-Élysées Opera House will be postponed until June owing to delay in finishing the decorations. The choral rehearsals of "Benvenuto Cellini" and "Pénélope" are well on the way. Other works to be comprised in the repertoire of this opera house are: "Orphée," Monteverde; "Orphée," Gluck; "Les Indes Galantes," Rameau; "Les Noces de Fingar," Mozart; "Fidelio," Beethoven; "La Vestale," Spontini; "Freischütz," "Obéron," "Euryanthe" and "Sylvana," Weber; "Norma," Bellini; "Esclarmonde," Massenet; "Le Roi Malgré lui," Chabrier; "Sylvia," Léo Délibes; "Lucie de Lammermoor," Donizetti.

The orchestra leaders invited to conduct at this opera are Weingartner, Paul Dukas, Vincent d'Indy, Nikisch, Toscanini, Mengelberg, Louis Hasselmanns, Ingelbrecht.

"La Forêt Bleue" ("The Blue Forest"), the first performance of which was given last season at the Boston Opera House, has just been produced with much success at the Opéra House of Geneva. Louis Aubert's other noted work, *Fantaisie*, for piano and orchestra, has also been produced in Lausanne, Geneva, Neuchâtel and other cities in Switzerland.

### American Composer's Matinée

There was a large attendance at the Campbell-Tipton matinée of February 4. Gertrude Manning sang groups of Schumann and Campbell-Tipton songs and Paul Loyonnet played the *Fantaisie* of Chopin and the Suite "Four Seasons," by Campbell-Tipton, to which, by general request, he added the "Nocturne" and *Octave Etude* by the same composer.

Miss Manning possesses a beautiful voice, of the quality which over here is

frequently described as "young dramatic"—being a combination of lyric and dramatic—and as she has been confining herself to operatic work it was a new rôle in which she appeared as a song interpreter. While her Schumann lyrics were interestingly done (to Dr. Neuhaus's accompaniment) it must be said that she sang the Campbell-Tipton songs to greater advantage, as they required the dramatic delivery to which she seems more accustomed. Her brilliant singing of the "Rhapsodie" called forth a spontaneous demand for a repetition, and the "Night Musings" and "Spirit Flower" were sung

with fine feeling. Loyonnet as a Chopin interpreter has perhaps no superior in Paris and his interpretation of the Campbell-Tipton Suite was soul-inspiring. "One could have heard a pin drop" is a trite saying, but it expresses the spell under which Loyonnet had his audience when he ended the final number of the suite entitled "Winter," in which the composer has symbolized the passing of life and the dissolution of all things. Next month will be the last matinée of the series, with Thalberg, the Russian pianist, and Oscar Seagle, the well-known baritone, as the assisting artists. DANIEL LYNDY BLOUNT.

## EDITH DE LYS SINGS "AIDA" IN LIÈGE OPERA



The Royal Opera House at Liège, Belgium, Where the American Soprano, Edith de Lys, Has Just Obtained a Marked Success in the Title Rôle of "Aida"

LIÈGE, Feb. 11.—A brilliant audience filled the Royal Theater last night for a gala performance of "Aida," in which Edith de Lys, the American singer, held the title rôle. The famous prima donna scored a great success, and after the Nile scene was given on ovation. The house was packed, many people waiting from three in the afternoon to secure standing room.

The rest of the cast was admirable and the performance as a whole may be ranked as one of the best given here in the last few years. Much credit must be given to Kochs, the first conductor, whose conducting of the great ensembles of the second act aroused a high pitch of enthusiasm.

J. van Bylevelt, the Intendant of the Royal French Theater at The Hague, who came here for the purpose of hearing Edith de Lys, engaged her after the performance for a series of gala nights arranged for next season. This opera house is being rebuilt at present and will be reopened next Fall.

The direction of the Royal Theater has announced that it has succeeded in engaging Mme. de Lys for three extra performances, which will take place in the beginning of March, right after her appearances at the Théâtre Royal de la Monnaie. She is to sing *Tosca*, *Mimi* and *Butterfly*.

Paderewski was here, coming from Brussels, to give a recital January 30 at Conservatory Hall. He had a tremendous success with both public and press. Last Saturday the third subscription concert of the season was given at the Royal Conservatory Hall, Sylvain Dupuis conducting. Thibaut was soloist.

"Hérodiade" will be given here toward the end of the month and Puccini's "Girl of the Golden West" will be performed for the first time here soon afterwards. M. G.

### New York Soprano Engaged for Covent Garden

PARIS, Feb. 20.—Pupils of Jean de Reszke were given a hearing by Col. Higgins, of the Covent Garden Opera, and M. Salignac, the new manager of the Nice Opera, this week and several of those who obtained engagements were Americans. One of these, Frances Roeder, of New York, a coloratura soprano, was engaged for the June and July season in London and for next Winter at Nice. She was selected from twenty-six candidates. Others engaged for Covent Garden were Mmes. D'Arcy Sheffer and Rourke and the tenor, Harrod.

### Former Chorus Singer Wins Suit Against Metropolitan

Jeanette K. Hahn, the former chorus girl of the Metropolitan Opera Company, who was injured during a performance of "Carmen" in March, 1905, received a verdict of \$2,000 against the company February 19 from a jury before Supreme Court Justice Platzek, of New York. This was

the third trial of Mrs. Hahn's suit, the juries on the previous trials having both found for the plaintiff in the sum of \$3,000 only to have the verdict set aside by the Appellate Division and new trials ordered. In her complaint the chorus girl claimed that she was making her entrance over a high bridge during the flower scene when the bridge broke, throwing her to the floor, 12 feet beneath. Counsel for the opera company announced its intention of appealing again.

Phyllis Neilson-Terry, a daughter of the well-known stars, Fred Terry and Julia Neilson, recently made her début as a singer at one of Landon Ronald's symphony concerts in London.

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## DESIGNING BERLIN'S NEW ROYAL OPERA

**Much Needed Institution Not Likely to Be Completed for Five or Six Years—Siegfried Wagner Reappears as Composer and Conductor—American Pianist and Violinist Praised—First Berlin Performances of Tschaikowsky's "Eugen Onegin" and Mahler's Ninth Symphony**

European Bureau of Musical America,  
Neue Winterfeldtstrasse 30,  
Berlin, W., February 4, 1913.

EXHIBITIONS of designs for the new Royal Opera House are being made at present in Berlin. A gratifying feature in connection with these exhibitions is that each succeeding one presents a smaller and more select number of models. We may hope to obtain eventually a definite selection of some kind by this system of exclusion and Berlin may, within five or six years, obtain its much needed new opera house.

The management of the Kurfürsten Opera is insolvent. For weeks past the report had been circulated that Director Palfi had come to a financial crisis, and this report is corroborated by to-day's announcement that a company has been formed to take charge of the affairs of the opera. Director Palfi has withdrawn entirely from the company. Maximilian Moris, the former head of the Kurfürsten Oper, has offered his services and will be installed as stage manager.

The Theater des Westens will again open its doors to lighter music February 6 and, presumably, the future repertory of this institution is to consist almost exclusively of light opera. For the initial performance on Thursday evening, Leon Jessels' operetta, "Die beiden Husaren," has been chosen.

In connection with the refusal to-day of the Reichstag's Committee on Petitions to grant the petition to prolong the copyright of "Parsifal," it was argued by the opposition that there was much exaggerated sentiment in the description of the Bayreuth "Weihstimmung" (sacred atmosphere) and, legal doubts were raised regarding the introduction of special legislation. This would mean nothing less than an alteration of the Bern Convention, it was said, and moreover, the respect for an existing law should prevent the granting of such a monopoly. The entire nation was entitled to enjoy the privileges afforded by the expiration of the copyright.

Count Botho von Hochberg, former Generalintendant of the Berlin Royal Opera, was awarded the title of Professor on the occasion of his seventieth birthday anniversary on January 23.

Tilly Koenen at her concert in Beethoven Hall again gave evidence of her interpretative ability and her good vocal material, which in *pianissimo* effects is beautiful. However, she has a regrettable inclination to indulge in tonal inexactitudes the moment she sings *forte*. Her program, devoted to Mendelssohn, H. Wolf, Hubert Pataky and H. v. Eyken was respectfully listened to by a fairly large audience, the songs she sang in Dutch proving especially effective.

### Siegfried Wagner Conducts Own Works

Next door, Siegfried Wagner's only concert of the season (thus was the announcement) filled the large Philharmonie. As a conductor Siegfried Wagner has undoubtedly improved since we heard him last. He seems to control the situation far better, to establish a better contact between himself and his orchestra and to be surer of himself rhythmically. Still, and without allowing ourselves to be in the least influenced by a thought of his great progenitor, it must be admitted that he lacks that temperament which means life in music, not to mention anything like initiative. I should very much like to know whether he has ideas of his own regarding the interpretation of time honored works, but his conducting failed to give me any information. With Liszt's "Faust Symphony" he managed to put greater emphasis on his shortcomings than on his merits,

of which he is by no means devoid. The rest of the program was devoted exclusively to the concert-giver's own works. With the Song of Iris from "Sonnenflammen," the soprano Luise Petzl-Perard was given the opportunity to show her good taste, and the sureness and precision that denote experience, but her tone has at times an annoying vibrato.

In the Overture to his "Schwarzwälder-Ensemble" the conductor seemed more at home. Siegfried Wagner certainly has talent for composing, but he should avoid mythical subjects. In the depicting of rural simplicity unquestionably lies his greatest forte.

With Fridolin's Abschied from "Sonnenflammen," Walter Kirchhoff, of the Royal Opera, gave his auditors a most pleasurable surprise. Many were the occasions when we have felt dissatisfied with this singer's work. The greater, therefore, is the pleasure it gives us to be able to grow enthusiastic over his performance on this evening. His tenor seemed to possess a sensuously beautiful quality that we had never noted before. His attacks were admirable and his tasteful phrasing and clever spinning of his tone gave the auditors a very welcome surprise. With the duet from "Schwarzwälder-Ensemble," sung by Luise-Petzl-Perard and Kirchhoff, and the Overture to "Banadictich" the evening's event, which was attended by many persons of note, was brought to a conclusion.

### American Pianist's Début

Paul Wells, a young American pianist (who, I believe, is a graduate of the Peabody Institute and a pupil of Ernest Hutchinson), made a most praiseworthy début in Beethoven Hall on Friday last. Mr. Wells has personality, a technique above the average, an excellent sense of rhythm and, above all, a splendid musical temperament. That which he still lacks is the physical power to cope at times not only with his task, but especially with his own impetuosity. With his initial number, the Henselt Concerto in F Minor, he at once established himself in the good graces of his large audience. The succeeding numbers, which we could not wait to hear, were the Romanza from the Chopin Concerto in E Minor and the Liszt Concerto in E.

The pianist, Lewis Richards, whom we heard in Blüthner Hall with the Blüthner Orchestra, under Mathieu Crickboom, is too serious and profound an artist to indulge in any "grand stand effects." That his work is, notwithstanding, fully appreciated by the public was amply proved by the enthusiastic applause of his large and evidently paying audience. The crystal clearness of his tone in the Mozart D Minor Concerto could not have been better. He revealed musical finish and poetical feeling and demonstrated that he is possessed of a compelling temperament. In the Symphonic Variations of C. Franck, he arrived at the climax of the evening. Mr. Crickboom proved himself a reliable accompanying conductor, although the orchestral ensemble was not at all times flawless, which seemed to me to have been the result of insufficient rehearsing. Further numbers of the program were the Bach Concerto in D Minor, three smaller compositions by Rameau and an orchestral *adagio* by G. Lekeu, which was conducted by Mr. Crickboom with considerable artistic taste and finish.

That music-giving in Berlin is becoming more and more international was again proved by the concert in Harmonium Hall of Innah Galli, a full blooded Hindoo woman, who, I believe, is a pupil of King Clark. With her rendition of Schubert and Schumann songs the young artist gave evidence not only of vocal and technical attainments, but also of a marked ability to enter into the soul of compositions that must be more or less alien to her.

### An American Violinist

At his second recital of this season, the young American violinist, David Robinson, showed admirable inspiration. In his interpretation of numbers by Tartini, Bach, Beethoven, Paul Juon, Saint-Saëns and H. Ernst, he evinced a clean and reliable technique, a good sense of dynamic effects and a musical insight above the ordinary. He delivered the Hungarian Melodies of Ernst with a dash and temperament that called forth unanimous praise. With further development and somewhat greater interpretative clarification, Mr. Robinson should soon become conspicuous.

Alma Moodie, the young violinist who appeared in Blüthner Hall on the same

evening, also deserves serious attention. Although but a child of fifteen or sixteen, she already produces a tone so resonant and voluminous that she puts many a man artist to shame. The energy displayed by one so young in attacking and executing a musical phrase is surprising. Time will bring her greater interpretative ability and remove certain inexactitudes in intonation.

At his concert in the Sing Academy with the Philharmonic Orchestra, the violinist, Alexander Sebal, obtained full appreciation for his sympathetic tone as well as his good taste, whereas it was to be remarked that his memory did not at all times seem reliable. His rendition of the Beethoven Concerto lacked the grandeur and the matured broadness of outline to which we have become accustomed.

### Berlin Première of "Eugen Onegin"

One could not be justified in accusing the Deutsches Opernhaus in Charlottenburg of tardiness in bringing out new operas. The latest work given a first hearing at this theater was Tschaikowsky's "Eugen Onegin," the libretto of which, as you know, has been adapted from Pushkin's famous novel and re-written for the German stage by A. Bernhard. It is hardly necessary to give a detailed account of the work, as it has already been produced in America. The music contains highly effective symphonic moments, in the orchestra, and also long stretches in which the composer seems at a loss how to proceed. Tschaikowsky evinces less talent for writing for the voice in this opera than in some of his other vocal music, but the orchestral music is instinct with Russian poetry and melancholy.

The opera was conducted by Ignaz Waghalter with rare poetic feeling, though at times I missed that compelling energy that gives a work convincing success. Scenically the opera was presented with all that good taste and histrionic conscientiousness for which this institution is gradually becoming noted. Not so satisfactory, however, were the performers. The house was crowded, but the applause was not more than merely respectful.

### Hearing for Mahler's "Ninth"

At the fifth symphony concert by the Philharmonic Orchestra, under Oscar Fried, Mahler's Ninth Symphony was given a first hearing in Germany. This composition, consisting of four movements, filled the entire evening. The success of this posthumous work, let it be said at the outset, was decidedly problematic. The first movement—*andante comodo*—and the fourth and last (*adagio*) are unquestionably the most valuable and the most effective. It must be remembered that Mahler never had an opportunity to hear this last work of his and consequently had no chance to make any corrections. No distinct purpose is recognizable in this composition, nor can we admit it as absolute music. The somewhat bizarre rural atmosphere of the two middle movements (a rustic dance and a rondo burlesque) would prevent such a supposition. The redeeming features are the iridescent orchestration and, as before said, the occasionally exquisitely melodious moments in the first and last (especially the last) movements.

Oscar Fried had no easy nor grateful task in giving this work a first interpretation. What he accomplished rhythmically must place him in the foremost rank as conductor, even though he disclosed no great subtlety at some moments where it seemed called for. Still, the general impression of Fried's rendition was such that a large percentage of the audience felt inclined to accord applause to the conductor, rather than to the composition.

O. P. JACOB.

### NEW GRAND OPERA COMPANY

Louis Zuro Promises New York Ten-Weeks' Spring Season

A new opera company has been incorporated in New York under the name of The Zuro Opera and Amusement Company, Inc., with Louis Zuro as president and general director. It is the purpose of the company to give a ten-weeks' Spring season of grand opera, starting early in April, and a permanent Winter season to begin next September. The company has leased a well known theater and will give its performances at popular prices.

Louis Zuro has had many years of experience as stage manager with the Manhattan Opera House and with the principal European opera houses. Josiah Zuro, his son, formerly of the Manhattan Opera House, will be the musical director of the new organization. He is only twenty-three years old, and received high commendation from the New York press for his direction of "Hans, the Flute Player," and for his conducting last Spring of the Zuro Opera Company. The repertoire of the new company will consist of the most popular standard operas of the Italian, French and German schools.

## VICARINO CAPTIVATES OPERA GOERS IN WEST

**Much Enthusiasm Over Coloratura Soprano in San Francisco—Her Plans for Future**

SAN FRANCISCO, Feb. 14.—Mme. Regina Vicarino, who is this week finishing a three weeks' season with the Pacific Coast Opera Company in this city, has been received with much acclaim on her return to the city which "discovered" her three years ago.

Her welcome on her first appearance in "Lucia" was truly remarkable, the house being filled to capacity by her admirers, and her entry on the stage was a signal for much applause. Afterwards, in the mad scene, the audience was most enthusiastic, the cries of "brava" and "bis" ringing from the Italians in the gallery. The presentation to her of numerous big bunches of American Beauty roses was the signal for another outburst, and she was compelled to repeat the flute cadenza. The *Examiner*, *Call*, *Chronicle*, *Post* and *Bulletin* all contained glowing accounts of the affair the next morning and if the opinions of the critics are to be taken as the sentiment of the public, Mme. Vicarino is indeed a favorite in San Francisco.

Her triumphs in "Lucia" were followed by equally brilliant ones as *Gilda* in "Rigoletto," *Rosina* in the "Barber of Seville," and *Violetta* in "La Traviata."

After a short season in Honolulu, the young diva will return to New York, whence she will sail for Europe, as she has some good operatic engagements offered her in Austria and Germany, where coloratura singers are rare.

### New Name for Sousa's Opera

John Philip Sousa's new opera, which has recently been heard "on the road" as "The Glassblowers," is to make its New York appearance under the name of "The American Maid," on March 3, at the Broadway Theater. Louise Gunning is to occupy the principal rôle. The production is managed by John Cort.

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## INFLUENCE OF POETRY UPON MUSIC

Why Have the Arts that Have Been Twin Brothers through the Ages Been Sundered in America?—Edwin Markham Makes Answer—A Bitter Arraignment of Ragtime—The Views of Edwin Schoonmaker

By IVAN NARODNY

SINCE the very beginning of human history, poetry has been a twin brother or close companion of music. Nations which have poetry have also music. The philosophers have declared that poetry more than any other art has influenced the development of music by molding its character and style. Kant, Hegel and Schopenhauer, those three greatest thinkers of the modern age, have said that German poetry more than anything else inspired German music, just as the Italian poets inspired their composers. One can almost feel the stateliness and grace of Schiller, the lyric charm of Heine or the romantic thrill of Goethe in the compositions of men like Schuman, Schubert, Brahms and Beethoven, while similarly one feels the Homeric grip in most of the ancient Greek songs, and influence of Dante in the Italian classics. Furthermore, in the field of folksongs, one finds that the melodies have largely formed themselves after the style of popular poetry.

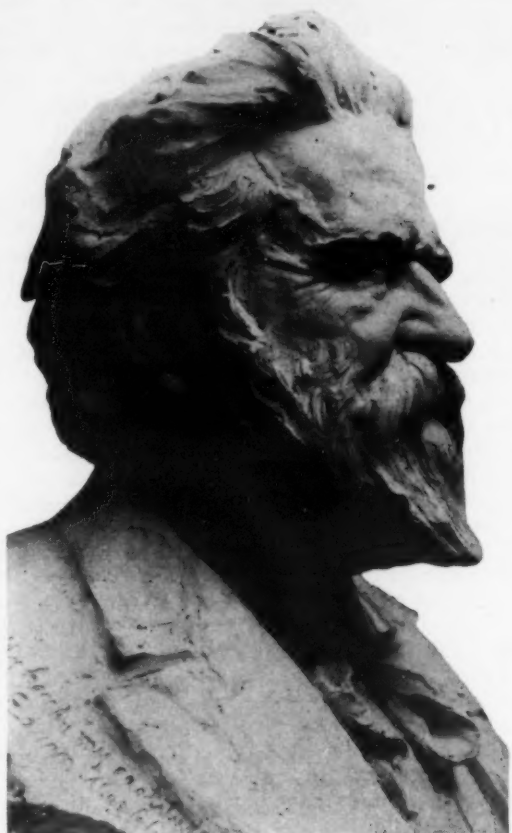
Just as striking is the fact that nations that lack poetry have remained undeveloped in music. Thus, for instance, the Chinese and many of the other Asiatics, that have reached a high degree of civilization in other arts but have remained backward in poetry, are also crude in their musical conceptions. On the other hand, the Persians, Arabs and Armenians, who have a very highly developed poetical sense, possess also a great love of music.

In face of these facts it seems strange that in a country like America, where the youth is raised on poets like Longfellow, Byron, Keats, Shelley, Poe and Tennyson, there is such a vogue for ragtime and cheap music. I have been in houses of men of high intellect in every other respect, but have found that they were more thrilled by vulgar popular music than by any serious piece of art. To get an explanation to this rather disgraceful condition, I have called upon several distinguished American poets, such as Edwin Schoonmaker, the author of "The Saxons," "The Americans," and many fine sonnets, published in various periodicals, and on Edwin Markham, the author of "The Man with a Hoe" and other beautiful lyrics. Mr. Schoonmaker fully agreed with me that the situation was rather distasteful to a poet, but insisted that it was not altogether hopeless.

### In Our National Childhood

"We Americans are artistically in the first phase of our national boyhood," he said. "The time has been too short to show any influence of our poets upon our music. Our poets have sung somehow to a small intellectual circle, while the ears of the masses have remained deaf to them. Generations may pass perhaps before we awaken to a deeper musical understanding

and for that purpose we need municipal concert halls and theaters such as they have in Russia. Music in this country is still a commercial proposition, not a serious and sacred field for aesthetic devotion. The musical education that the American



Bust of Edwin Markham by Joseph Kratina, a Celebrated Russian Sculptor

youth gets in school is so insignificant that it does not make any lasting impression and then later in life he has no chance to learn to appreciate the real beauty of the art, as that requires effort, time and means."

Mr. Schoonmaker admitted that ragtime is somehow the mirror of our superficial and commercial age, in which an observer can see its shallowness and sensuousness and the prosaic rush after sensations, yet he brought forward as a counteracting influence many examples of serious pioneer work, such as, for instance, the admirable compositions of Harry Gilbert, Arthur Farwell and others. He was not so bitter in his indictment of ragtime as Edwin Markham, whom I found at his home on Staten Island.

"Ragtime is nothing but the slush of the street and voices the sentiments of jailbirds," said Mr. Markham. "It is more villainous than a low novel and should be condemned far more emphatically than the 'turkey trot.'"

"Has the materialistic tendency of the times anything to do with its vogue?"

"I think it has," the poet answered. "The fact is that realism, generally speaking, is nothing but the offspring of materialism. Realism in music, to my mind, is nothing but the decadence of aesthetic feeling. Much more than any other art, is subjective in character. It can only suggest certain emotions, but never depict anything definitely. However, there is a big difference between European realism in music and American ragtime, although both of them tend towards the material and ignore the spiritual issues of art. There is an excuse for the European realistic or veristic school of music, but there is none for American ragtime."

I could see the bitter resentment of the poet mirrored in his tone and gesture. Later, when I asked his views of Strauss's and Debussy's compositions he looked as though he would have liked to evade a direct reply.

"I don't like to figure as a reactionary in art, saying that we have reached the climax with the great classics of the past," he said. "I admit that with the evolution of life generally, our tastes change and things which seem at present inartistic may become the aesthetic principles of the future. There was a time when audiences resented Wagner's music, but he is now at the top. Personally I have no use for Strauss, simply because I don't feel any beauty in his discords and color-pictures. Neither he nor his contemporaries of the same school can ever move me. Strauss, to me, seems like an adventurer in music."

"All arts are one at bottom. They express man's emotions in the presence of nature and humanity. Poetry deals partly with intellect, partly with emotions and its appeal is more indirect. Music has another language and comes more closely to our hearts than poetry, and for that reason, I think a nation should look more seriously to this field of art than to any other. I do not feel so bitter against modern instrumental music as against the vocal music. I see a great degeneration in our popular song-writing. Just as vulgar as the melodies are the words of all our popular songs. To me they are a disgrace to the nation."

### Need Municipal Opera

"As to correcting the condition I would have a vigorous propaganda made for municipal opera and a more vigorous campaign against the ragtime publishers and composers. We should have halls free to all musicians so that the young, unknown and poor artist might have a chance to compete with those who have gained a reputation by skillful advertising. It is a miserable condition, when a singer or other musician is dependent upon money to obtain a public hearing. Gold is a murderer of art."

The poet went on telling of his views on the musical awakening of the masses and incidentally accusing our public school system bitterly. Finally I asked him what composers were closest to his heart.

"Chopin and Schumann on the piano and Schubert in songs are my musical gods," replied Mr. Markham. "There is something majestic in Beethoven and something deeply gripping in Tchaikowsky's works, but they never get possession of my soul as do the composers just mentioned. There is so much poetry and romance in their works that I could listen to them for eternities."

"As to the opera, Wagner to me is the king, simply through his romantic symbolism. I think that good opera would educate the public sentiment for better dramas than those produced in the Broadway theaters. I think that managers and theatrical trusts are to be blamed for their commercial instincts in producing sensational criminal plays and their like. They debase the public taste."

### Lover of Russian Music

"I am a great lover of modern Russian and Finnish music, because it has a new message in it, because of its intensity of feeling, piercing pathos and its human element. I feel in the music of those nations the presence of a living soul which seems to be absent from the music of to-day in other nations."

When I asked Mr. Markham if he thought American poetry would ever influence and mold a characteristically American music, he answered affirmatively.

"I certainly think the time will come when American composers will collaborate with their poets and create works of art more true to the character of the nation

than those they have produced in the past. It is unjust and untraditional that they ignore the standard poets and found their works on imitations and the products of mediocrity."

In order to get a still wider view of the subject, I called on Hervey White, the editor of the *Wild Hawk*, one of the most poetic magazines of this country, and the author of many original poems.

### The Music of the Future?

"I certainly believe that we may come to have a typical American music, as we have typically American skyscrapers, typically American politicians and typically American trusts," began Mr. White in a somewhat satirical mode. "But I don't believe that it will have any distinctive ethnographic or sociological color, as is the case with other nations. It will be something cosmopolitan. So far we haven't had any typically American composer, simply because we have followed the examples of the old world. We are a mixture of races, and our music eventually will bear a universal message—it may be the music of the future."

To this I may add the opinion of the late Rimsky-Korsakoff, the distinguished Russian composer, who for some time lived in this country as a Russian naval officer.

"American music, when it is established, will be wholly impressionistic and staccato. Short and intense will be the words to describe it."

## PHILHARMONIC WITH MME. RAPPOLD IN YORK

More Than 1,200 Persons Applaud Stransky and His Orchestra in Wagner Program

YORK, Pa., Feb. 19.—More than 1,200 persons enjoyed the Wagner centenary program, given by the New York Philharmonic Society, Josef Stransky, conductor, with Mme. Marie Rappold, soprano, of the Metropolitan Opera company of New York, in the York Opera House last night. The rendition was given under the direction of John Denues, supervisor of music in the local public schools, and proved as much a financial as an artistic achievement. The efforts of the visiting artists were enthusiastically received and the concert proved the crowning event of the local season, which will close in April with the presentation of the grand opera, "Carmen," in concert form, by the York Oratorio Society.

The program of Wagner numbers was somewhat heavy but was thoroughly enjoyed. "Parsifal," the "Siegfried Idyl," the fire music in "Die Walküre" and the beautiful melodies in "Tannhäuser" kept the interest at a high pitch throughout.

Mme. Rappold won the admiration of the audience by her unaffectedness and her singing was so much appreciated that the applause after her rendition of "Elsa's Dream" and Elizabeth's aria from "Tannhäuser" lasted several minutes.


### Strauss Writing Ballet for Russians

LONDON, Feb. 20.—It is announced here that Richard Strauss is writing a ballet for the Russian Dancers which will be heard for the first time at Munich next Fall.

Members furnishing the program for the San Francisco Musical Club's last meeting were Eveleth Brooks, Mrs. John McGaw, Frances Buckland, Beatrice Clifford, Mrs. E. E. Breuner, Mrs. Laurence Rath, Mrs. Robert Whitcomb, Mrs. Ashley Faull, Howard Pratt and Mary Sherwood.

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## SHAKESPEARE'S PLAYS AS OPERATIC MATERIAL

[W. J. Henderson in New York Sun]

IT is a curious fact that the drama of Shakespeare has not more frequently been utilized for the operatic stage. In the living repertory of the lyric stage the Shakespearean list narrows itself down to "Roméo et Juliette," "Hamlet," "Otello" and "Falstaff," with occasional performances in Germany of Nicolai's "Merry Wives of Windsor." Once in a lustrum too there may be a sporadic uprising of Goetz's "Taming of the Shrew."

But such works as Rossini's "Otello" and Bellini's "Capuletti ed i Montecchi" are buried deeper than Nero's recently discovered villa in the blue waters of the Mediterranean.

Why does not some one in these progressive times compose an opera on "The Tempest"? Certainly it is a fruitful subject for the lyric dramatist. And it has not been neglected. "The Tempest," music by Smith, was produced in London in 1756. Then there was "La Tempesta," music by no less a greatly named one than Caruso, given in Naples in 1799. Partly made of the Shakespearean play was "La Tempesta," two-act opera, book by Scribe, music by Halévy, brought out in London in 1850.

The oldest of the long line, however, seems to have been "The Tempest," music by Locke, produced in London in 1673, which antedated even Purcell's work, put forward in 1690. In 1793 Winter's "Der Sturm" was introduced to Germany. As late as 1880 another "Tempest" was produced in Paris at the Châtelet. The book was by Silvestre and Burton and the music by Duvernoy. Gabriel Krauss and Faure were in the cast.

These works are all dead and likely to stay so. But with the method of treating Shakespeare pointed out to the modern opera composer by that master of masters, Verdi, why should not we have a new lyric setting of "The Tempest"? Why should the beautiful imaginative world of *Prospero* and *Miranda* be closed to us, as it is?

There are two other plays of Shakespeare which seem to clamor for operatic treatment. One is "A Midsummer Night's Dream" and the other is "As You Like It." What a bewitching prima donna rôle might be made of *Rosalind*! And could any tenor hope for anything better than *Orlando*?

The delicate invention of Bishop found

food in "A Midsummer Night's Dream," but the record of operas on the subject seems to begin and end with his work, produced in London in 1816. There is in this brilliant scherzo of the Elizabethan master all the subject matter that a composer of buoyant fancy could desire. But there is no second Verdi to take up these works. \* \* \*

Gounod appropriated "Roméo et Juliette," the love song of love songs, and it is improbable that anyone else will have the hardihood to undertake another score on this play for years to come. This is indeed a pity, for if the truth must be told (and this seems to be a good time to tell a little of it), Gounod's opera is not a great work. There is really no substantial reason why some one should not sit down and compose a better one on this same play and thus gently put to sleep this distinctly weak and watery adaptation of a strong drama.

Ambroise Thomas's "Hamlet" is a saddening thing. If it were not for the occasional advent of some exceptional baritone like Titta Ruffo the opera would never be taken down from the shelf. "Hamlet," to tell the truth, is not a very good subject for an opera. Several composers have taken a hand at it, but there is no record of a really fine work. The subject wants the most fruitful musical inspirations. There is too much revenge, too little love. "Macbeth," "Julius Caesar," "King Lear"—these again are lacking in the best materials for musical treatment.

But why under the canopy the musicians are not continually falling over one another in their eagerness to compose "Antony and Cleopatra" it is impossible to conjecture. All the passions of the heart, all the baffled aspirations of a weak spirit, all the concentrated seduction of Liliith and her race—these are poured into the splendid poetry of this mighty drama, so perfectly suited for musical embodiment.

The riches may perhaps be embarrassing, but the skill of a good librettist might serve to reduce the action of the Shakespearean play to the few vital episodes for music. There is room, too, for all the spectacular features which have been so potent a charm of opera for the general public. The subject is enticing, and there is no living work dealing with it. So far as the writer knows there are only two dead ones, that of Kafka, produced in Breslau in 1781, and that of the Count of Sayn-Wittgenstein, brought out at Prague in 1885.

could have been suitably given on such occasions? Most of her work has been in the form of opera, and here she has certainly had a better hearing than a good many, whether male or female. Her opera, "Der Wald," was given two seasons running at Covent Garden, while Germany produced "The Wreckers" and her two earlier operas as well—and sex prejudice is certainly not less potent in that masculine land than here.

### "Sex-Penalty" in Music

[From the London Truth]

Is there anything in Ethel Smyth's tale of "sex-penalty" in music? So far as her own case is concerned I really cannot see it. She complains that she had never had a work performed at a British festival or included in the program of any "representative performance of English music." But has she written much or anything that

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## PIANIST POWELL EXPOSES THE METHODS OF EUROPE'S "REPUTATION TRUST"

**How Artists Buy Local Fame from Musical "Promoters" in Certain Cities—Expectation Aroused by Retinue of Well-Informed "Boosters," with Constant Suggestions of Performer's Eminence—Opposition of Trust to Increase in General Musical Appreciation—Mr. Powell as Socialist and Athlete**

"THERE is no such thing as a real musical public anywhere in the world."

From the lips of John Powell, the young Virginia pianist, now in America for a concert tour, comes this sweeping statement. In conversing with this American artist one must be prepared for radical declarations, for he is known at the outset that Mr. Powell is a socialist. Upon closer investigation, however, the above dictum proved to be less revolutionary than it sounded, as the pianist outlined some of his views while arranging with Mrs. R. W. Hawkesworth the details of his recital of this week with Efrem Zimbalist.

"We have yet to find a real musical public in any of our music centers," reiterated Mr. Powell. "There are a number of persons in each city who do appreciate good music, and they are the ones whose education and instinct make it possible for them to get the best out of music. Other people know that it is nice to listen to music and like to have their ears 'tickled,' but such appreciation as they have is mostly a matter of suggestion."

"Those persons who do know what good music means may or may not be on the fringe of what is called 'society.' Individuals in this inner sphere who belong to the 'ear-tickling' class are apt to realize that being posted on musical affairs is



John Powell, the American Pianist and Composer

quite the 'proper thing.' What is more natural, then, than that they should avail themselves of the guidance of acquaintances whom they believe to be well informed. If the latter have social ambitions, they will jump at the chance of becoming musical mentors to persons whose friendship will be so valuable."

"That is where the element of suggestion comes in, conscious suggestion, in this case. To be sure, you may insist that this is an extreme case, but there are everyday examples of unconscious musical suggestion. All this suggestion, whether intentional or unconscious, can scarcely help having something of a lasting effect—even upon humans so nearly lacking in souls as the more shallow social butterflies. Frequent listening to good music is bound to give the hearer some love for such music, and thus the person who receives the suggestion to-day is apt to become the suggester of to-morrow."

### Pernicious Suggestion

"Suppose that the neophyte is led to believe in some bad form of music, then the suggestion becomes absolutely pernicious. Take the Schönberg delusion, for instance, and let the budding appreciator become a devotee of this cult which recognizes Schönberg as the musical Messiah and believes that Beethoven and Wagner might as well never have lived. What sort of

musical public would that create for the future?"

"As a hearing of Schönberg's compositions provokes fistcuffs in the audience, the conductors program such works because they know the sensational features will crowd the house, just as New York rushed last season to see the fights started by the Irish Players in 'The Playboy of the Western World.' You may object that the innovations of the great masters of music caused similar dissensions, but what will become of our public if it is led to believe in music written by moderns simply for the purpose of creating such dissensions?"

Mr. Powell recalled a story which he had read some time before in one of America's most popular publications. "This bit of fiction," added the pianist, "reminded me of certain conditions in more than one European music center. According to this yarn, a young man had become a travelling salesman for a brand of canned groceries and his territory was a section of the United States where rival brands of goods were much better established. As his employers did not seem disposed to boom their products in this section by advertising, the young man prepared a set of booklets, outlining the merits of each article in his 'line.' These he did not distribute to the dealers, but to the actual consumers in each town, going from house to house and leaving with his booklets a verbal bid for patronage."

"Most important of the salesman's aids, however, was a little band of 'boosters' which he organized in each city. Their duty was to talk up the virtues of this brand of canned goods, for which they were to receive a compensation in the form of a percentage on the sale of these goods in their town. As a result of these methods, the dealers in the various cities began to order this certain brand in larger quantities, until eventually it became the favorite brand of that section, with results of promotion, partnership, etc., for the adroit young salesman."

"Sales of musical wares are promoted in some European centers quite in a similar manner. An artist who happens to have a strong financial backing may take several thousand dollars to a manager, with the injunction, 'Here is \$20,000—take this and make a reputation in this city.' The promoter may only use a third of this amount in making the reputation for the artist, but if he could not have at least \$5,000 for himself he would not undertake the job."

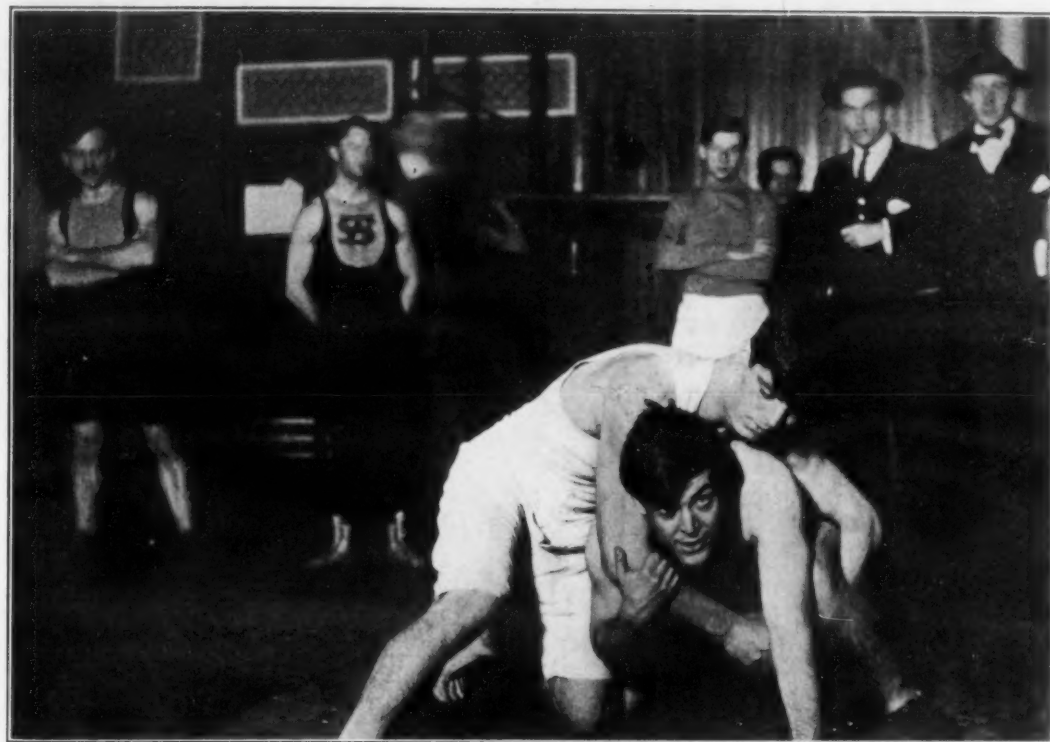
### "Boosting" Musical Wares

"This reputation will last as long as the money lasts, and probably longer. How is it done? In the first place, the name of the new artist will be on the promoter's lips continually. Every other musician will be assured that 'So-and-So' is the greatest living pianist or that 'What's-His-Name' is the only real violinist."

"The most subtle factor in the making of the artist's reputation is a coterie of so-called music lovers, who spread the evangel of the new artist's fame in a manner similar to the 'boosters' of our friend, the grocery salesman. So unseen are the wires by which these persons are worked and so closely are they knit together, that it is impossible for an outsider to place his finger on them and say, 'These are the employees of the reputation trust.'"

"Call them a 'free list,' if you choose, the fact remains that some time before the artist has even appeared in the city these supposedly disinterested advance couriers go around insinuating with such remarks as 'Wait until you hear "Such-and-Such," he is superb.' As these persons are supposed to be musical authorities, the suggestion germ gets in its work and by the time the artist actually makes his appearance the less informed concert-goers are almost afraid to pronounce his work as being below the advance estimates of the 'boosters.'"

"It is quite evident, therefore, that the last thing in the world to be welcomed by this reputation trust would be a widespread creation of real music appreciators. If the general public had a definite standard from which to judge the work of artists, the advance puffery of the 'boosters' would be of merely temporary value, for the public would simply set this praise aside upon hearing the performer, in case he proved unworthy. Nor would the seed of suggestion find fertile soil, for the simple reason that each music lover would be



Pianist-Athlete Powell Caught by the Camera During Wrestling Match in a New York Gymnasium

sufficient unto himself when it came to passing judgment."

Although Mr. Powell is widely recognized as an artist in London, which is his European headquarters, at first his path was far from being strewn with roses, owing to his being a socialist. In a country so immersed in party spirit as England, the young disciple of socialism found some difficulty in getting all of his due encouragement from press and public, until one day in a London drawing room his playing attracted the attention and public commendation of a most democratic crown princess of a European royal house. Thereupon the tide of recognition turned in the young American's direction."

"Some of my friends at home," commented Mr. Powell, "seemed to be worried for fear that in my stay abroad I had entirely forsaken the political faith of my fathers, but I assured them that I would vote the Democratic ticket like a good Virginian. Seriously, one can hardly imagine the American musical public's inquiring into an artist's politics. If one were billed as the 'young anarchist-pianist,' no doubt the people would come in droves to hear the concerts."

### "Thou Shalt Not Covet"

"We hear that Americans do not appreciate their own pianists, but it seems to me that this is only a reflection of the covetous tendency to desire all the good things in music that one sees one's neighbor enjoying. That is, Berlin 'notices' do not do an artist any good in Berlin, but he takes them to London, while the London criticisms have weight in Vienna, and so on."

As Efrem Zimbalist introduced to America the violin concerto composed by Pianist Powell, it was suggested that the Russian violinist be persuaded to reciprocate by writing a piano concerto for his fellow artist, the two works to be presented by the co-artists in a joint orchestral concert.

"It may seem strange," replied Mr. Powell, "for a pianist to be writing his first big work for an instrument of which he has only a rudimentary knowledge, but the lyric quality of the violin seemed the best medium to convey the message which I was putting into symphonic form. Besides there are only about three tricks which can be used in making the piano stand out against the orchestra, and I didn't want to rely on these. I showed the uncompleted sketches of the concerto to 'Jimmy' one day and he encouraged me to finish it. Some days afterwards I had been invited out and upon my arrival at my host's house I heard someone in an adjoining room playing my concerto on the piano. It turned out to be Jimmy, who had made a perfect paraphrase of the work after having read it through three times and only the violin part, at that."

Mr. Powell has in preparation a novel composition for two string quartets and a vocal quartet, treating the voices as instruments and not giving them any words to sing, but indicating certain vowel sounds in various places. "As the enunciation of many singers is not understandable," was the composer's comment, "this wordless quartet will not be so radically different, after all."

Another *opus* upon which this distinctive composer is laboring is an opera founded upon Kipling's "Jungle Book," with the title of "Mowgli." "This may only be a labor of love," confessed Mr. Powell, "as there may be difficulties in the way of its production. For instance, it will be interesting to see if the public will

accept singing as coming from the wild animals of the jungle. It might not be easy, moreover, for the soprano and tenor to sing a dramatic scene while on 'all fours.'"

### Wrestling as Antidote to Music

On the previous evening Mr. Powell had worked off some of his excess energy by wrestling bouts with three amateurs at New York's West side Y. M. C. A., in the first two of which the musician was victorious, but his third rival gained a fall owing to Mr. Powell's exhaustion due to battling with three opponents after a long period of inaction.

"I took up wrestling as a counter-irritant to the reaction of music," declared the pianist, "which is such a powerful stimulant that the reaction is similar to that from drink or drugs. I have organized a wrestling club among some of the young musicians in London. At first they may have thought that I had some fell purpose of breaking their fingers and preventing their further playing, but now they are all devotees to the sport."

"Though the combination of a pianist and wrestler may seem incongruous, the two sciences are really much alike, for they depend upon the same principles of balance and control of the center of gravity. Just as the clever wrestler does not throw his man, but makes him throw himself, the clever pianist does not strike the keys with his hands. He allows the weight of his hands and the control of the center of gravity of his hands and arms to play his music for him."

As an instance of the serious devotion of this pianist to wrestling, let it be recorded that in next July's "turnfest" at Leipsic among the list of wrestlers, at the weight of "eleven stone," there will be found the entry of "John Powell, Richmond, Va."

K. S. C.

### Dippel "Discovers" a Tenor in Milwaukee

MILWAUKEE, Feb. 24.—Joseph H. Conlin, a tenor of the St. John's Cathedral Choir, has been selected by Andreas Dippel, of the Chicago-Philadelphia Opera Company, to study under Prof. Lombardi, at Florence, Italy. The young man attracted the attention of Mme. Nordica, John McCormack, George Hamlin and other noted artists who have appeared in Milwaukee recently and who, with local music enthusiasts such as Mrs. Clara Bowen Shepard, the impresario, recommended him to Mr. Dippel. Mr. Dippel has sent him to Italy to study for two years, after which he is to return to the Chicago-Philadelphia company. Mr. Conlin was born in Madison and is but twenty-four years old. He has been living in Milwaukee for the last five years and has sung with the Lyric Glee Club and appeared with the Alhambra, Majestic and Pabst Theater musical stock companies.

M. N. S.

### Four of Seven Operas Chosen for Atlanta

ATLANTA, GA., Feb. 20.—By the contract between the Metropolitan Opera Company and the Atlanta Music Festival Association, signed this week, by which the company is to make seven appearances here from April 21 to 26, four of the operas will be "Lucia," "Tosca," "Traviata" and "Manon Lescaut." The three other operas are undecided and in choosing them the wishes of the people of Atlanta will be followed as nearly as possible.

L. K. S.



# FIRST PACIFIC COAST TOUR A BIG ARTISTIC TRIUMPH

(Exact reproductions of press clippings from six cities—No "editing.")

"Spokesman-Review,"  
Spokane, Wash., 1/17/13.

## SPOKANE APPLAUDS FAMOUS VOCALISTS

Mme. Corinne Rider-Kelsey and  
Claude Cunningham at  
Auditorium.

### GRANT MANY RECALLS

Voices Blend as Vocal Velvet—Miss  
Mayhall, Accompanist,  
Shares Honors.

Roads deep in slushy snow are not beloved of chauffeurs and owners of automobiles, nor of pedestrians, so it was not a great crowd that turned out last evening to the third number of Mrs. H. W. Allen's series of artists' recitals.

Yet the Auditorium theater held an audience of excellent proportions and one bent upon the fullest appreciation and enjoyment of the attractive program presented by Mme. Corinne Rider-Kelsey, soprano, and Claude Cunningham, baritone. If any were at all disposed to apathy or distrust they were quickly reassured by the first notes of the two artists in the exquisite duet arranged from a Beethoven adagio. It was sung with perfect balance of tone and intense feeling. Following it came a brilliant rendering of the Don Giovanni duo, "La ci darem."

#### Respond to Recalls.

After his first group of German songs Mr. Cunningham was twice recalled and sang "Come l'amore," by Tirindelli. Mme. Rider-Kelsey fared equally well after singing four well contrasted songs, also by German composers, and added an aria from "La Tosca." Many were the subsequent demands upon the singers, and their additions to the program included Sinding's charming duet, "Come Haste to the Dance"; Franco Leoni's song, "The Birth of Morn"; Mrs. Beach's "The Year's at the Spring"; and a Spanish "Serenade." This last, by the way, was given after the closing number of the program, the audience clamoring for a reappearance of the artists even after several recalls.

It was with real regret that the listeners heard Mr. Cunningham announce that the music to a Rachmaninoff song could not be found, so keen was the desire to hear sung to English text a specimen of the neo-Russian song composition. But the substitution of Bruno Huhn's fiery "Invictus" gave consolation and aroused enthusiasm.

After all the restrained singing of German songs by Mme. Rider-Kelsey, among the most beautiful of which was her truly noble rendering of Brahms' "Mahnacht," it was an especial joy to hear her in the buoyant, florid measures of Dell'Acqua's well-known "Villanelle."

#### Voices Blend as Velvet.

New York could not have sent out two vocalists so equally gifted and so well fitted to work together. This was made clear in their concerted numbers, when their voices blended so that they were as one piece of vocal velvet. Mr. Cunningham's voice is a very high baritone, capable of brilliant effects as well as of a surprising endurance of his beautiful mezzo voce. Then he is obviously musician and scholar through and through, and informs everything he sings with intelligence and taste in phrasing, as well as great tonal beauty.

Mme. Rider-Kelsey's pure, vigorous soprano, capable of the finest delicate effects, was a delight throughout the program. Her certainty of touch, clearness of intention and satisfying brilliancy of tone remind the hearer of Sembrich—and more it would be hard to say!

Not the least enjoyable feature of the recital was the unfailingly clear and elegant utterance of the text, whether French, German, Italian or English. The two well schooled and sincere artists earned in that way the gratitude of every hearer.

The very successful recital demonstrated the fact that America has brilliant singers who have no need to be under the aegis of grand opera to command the admiration of the public.

After the recital the two artists,

San Francisco "Call,"  
Feb. 5th, 1913.

## CONCERT SINGERS ADD TO CLAIM FOR HONORS

Mme. Rider-Kelsey and  
Claude Cunningham  
Superb Artists

Once again last night at the Scottish Rite auditorium, Corinne Rider-Kelsey and Claude Cunningham strengthened their claim to be known as America's foremost concert singers. Their artistry is superb and grows with acquaintance. Last night's audience,

San Francisco "Examiner,"  
Feb. 3rd, 1913.

### GERMAN LIEDER SINGERS ARE HIGHLY PLEASING

Corinne Rider-Kelsey, soprano, and Claude Cunningham, baritone, are American singers who interpret the German lieder about as well as the best of the vocalists who come from Europe. In solo work, each is highly artistic, and in their duets they are close to perfection. Madame Rider-Kelsey has a beautiful lyric voice with decided dramatic capability. Mr. Cunningham accompanied Patti on her farewell tour of America, but at that time he was not the singer he is now. He produces exquisite tone. Both of the vocalists belong in the foremost class of lieder singers.

Yesterday they sang solo groups

Victoria, B.C. "Daily  
Colonist," 1/11/13.

### PROVED MUSICAL TREAT

Large Audience Charmed by Singing of  
Two Eminent Artists Despite  
Adverse Conditions

A musical treat was given at the Victoria theatre last evening by Madame Corinne Rider-Kelsey and Mr. Claude Cunningham, under the auspices of the Victoria Ladies' Musical Society. The

Los Angeles "Herald,"  
Jan. 28th, 1913.

## ARTISTIC SINGERS PLEASE AUDIENCE

Corinne Rider-Kelsey and Claude  
Cunningham Give Concert  
at Auditorium

BY CHARLOTTE M. EDDY

A distinct surprise awaited those who attended the Corinne Rider-Kelsey and Claude Cunningham concert at the Auditorium theater last evening in a program of German gems by two of the best American singers we have. Corinne Rider-Kelsey possesses a well trained, evenly balanced soprano and sings all of her numbers with an irreproachable artistic finish which leaves one almost wishing that something startling would happen just to break the monotony. Claude Cunningham was as finished as his co-worker but leaned rather too much to the pianissimo. Beautiful as each number was still a little more variety would have been welcome.

Corinne Rider-Kelsey and Claude Cunningham are unquestionably finished artists and were well received, the audience demanding several encores during the evening. The affair was quite different from anything of the kind we have had this season, being only another instance of two brave souls striving to educate and elevate the public taste, a task which has brought many heart aches to those who have tried it.

THE SINGERS AT AUDITORIUM

Santa Barbara, California,  
JANUARY 25, 1913.

## Song Artists' Charm Audience With Rich And Finished Work

MME. CORINNE RIDER-KELSEY AND CLAUDE CUNNINGHAM RECITAL PROVES GREAT SUCCESS

An evening of music such as has never before been enjoyed in Santa Barbara was the joint recital given by Mme. Corinne Rider-Kelsey and Claude Cunningham, in the Philharmonic course at the Potter theater last night.

Santa Barbara has had its concerts and recitals, grand opera and various forms of musical entertainment from time to time, and the very best that the world affords, but the affair of last night was so entirely different. There is probably not on the American concert stage today such a splendid dual combination as Madame Rider-Kelsey and Mr. Cunningham. There is so much that could be said about one that would equally apply to the other. That is not extraordinary, however. Here is a soprano voice and a baritone voice, each representing the absolute finish that musical culture gives. Tem-

Spokane, Wash., "Daily  
Chronicle," 1/17/13.

## CONCERT IS WELL GIVEN

American Soprano and  
Baritone Delight Audi-  
ence at Auditorium.

A prevalent notion that has existed in America for many years, but which is gradually losing supporters, relates to the supremacy which foreigners have assumed in this country in matters musical. Until recently it would scarcely be conceded that a world-famous vocalist could be produced outside of Europe, but this fallacy received a contradiction here Thursday evening when Madame Rider-Kelsey and Claude Cunningham convinced an audience of local people at the Auditorium that America may lay claim to as great singers as Germany or Italy.

In a carefully and intelligently chosen program these artists sang for two hours and at the end of their concert beheld their audience completely enthralled. Both singers possess magnificent voices, which are employed with a grace and delicacy that delights.

Their duets were particularly pleasing and their concerted numbers created a profound impression upon their audience.

San Francisco "Chronicle,"  
Feb. 5th, 1913.

### TWO VOCALISTS HEARD IN UNUSUAL PROGRAMME

Mme. Rider-Kelsey and Claude Cunningham Give a Second Recital

The second concert by Corinne Rider-Kelsey and Claude Cunningham was held in Scottish Rite Hall last night. Armed with a programme at once to test the abilities of any artists and to interest any audience, both singers scored a signal success. Mme. Rider-Kelsey has a most pleasing voice in every detail; she is finished and has vocal execution which allows her the widest scope as to choice of compositions. Cunningham, who was heard in this city some years ago on a programme with Adelina Patti, fulfills the recollections concerning the attainments of his baritone, which is broad and of rich quality. In their duet work Mme. Rider-Kelsey and Cunningham are without rivals. The programme of last evening was as follows:

Duet, "Crudel! Perche Finora" (Mo-

THE MORNING PRESS, SAN

San Francisco  
"Bulletin," 2/3/13.

## SONG ARTISTS DELIGHT

Rider-Kelsey and Cunningham  
Prove High Rank.

Four hundred thousand people, more or less, made a bad mistake in judgment yesterday afternoon, by staying away from the song-concert at Scottish Rite Hall, when Mme. Corinne Rider-Kelsey, soprano, and Claude Cunningham, baritone, made their first appearance before a San Francisco audience.

The baker's dozen that attended were delighted by a prima donna, new to this city, whose art is of a quality to arouse San Franciscans to high enthusiasm. They heard also a fine baritone, and above all they heard a rarity in the shape of several delightful duets between the two.

In the East, where Mme. Rider-Kelsey is well known, she is not accustomed to anything less than a full house. Yet she and her fellow artists threw themselves into the work yesterday as though the pitiful size of the audience were of no import, and the sole purpose of singing to sing.

Mme. Rider-Kelsey's voice is distinguished by a splendid youthfulness, a fresh quality such as rarely outlasts the years of rigorous training. She has the distinction of being the only great singer on record to withdraw from grand opera at the height of her fame, because of her love for lieder-singing.

She sang songs of Brahms, Strauss, Grieg, Schubert and others, reaching her best point in Grieg's "Ein Schwan," and a magnificent Strauss number given as an encore.

Cunningham showed himself the possessor of a mellow baritone, and a keen sense of appreciation. His songs were well received.

The duets were a treat seldom heard here in any form, and rare, indeed, when sung by two such stars.

Tomorrow night, at Scottish Rite Hall, Mme. Rider-Kelsey and Cunningham will render a program of French, German and old English songs worth anyone's hearing, varying between Debussy and Beethoven. Despite the surfeit of musical attractions now being offered to this city, the work of these two artists deserves the fullest recognition. Their last concert is set for Thursday night.

Victoria (B.C.) "Daily  
Times," Jan. 11th, 1913

## ARTISTES DELIGHT THEIR AUDIENCE

Despite Frigid Temperature  
Concert Immensely Enjoyed  
by Theatregoers

Tacoma, Wash., "Daily  
Ledger," Jan. 9th, 1913.

Model of Vocal Art  
Is Program Sung by  
Soprano and Baritone

(By Oscar Thompson.)

So often is it true that sheer beauty of voice, capped with resounding high tones, is permitted to atone for inartistic singing, that such smooth and well-high faultless exposition of the possibilities of vocal art as was heard at the Tacoma theater last night is as surprising as it is refreshing. Mme. Corinne Rider-Kelsey and Claude Cunningham must be acclaimed very fine artists.



## "THE JEWELS" GIVEN ITALIAN PREMIERE

Genoa First City to Hear It—  
Vienna Opera Loses Its Italian  
Conductor

Bureau of Musical America,  
Via San Maria Fulcorina,  
Milan, Feb. 8, 1913.

AFTER the success of "Le Donne Curiose" at La Scala, there was great interest in the first production in Italy of another of Wolf-Ferrari's operas, "The Jewels of the Madonna," at Genoa. It is said that the subject of "The Jewels" was suggested to Wolf-Ferrari by an item he read in the Neapolitan newspapers about the arrest of a man for the theft of a sacred silver vase in a church in Naples. This man explained his act by saying that he had prayed to the Madonna to help him and that he had received the gift of the sacred vase in answer to his prayer. From this episode was evolved the story of *Gennaro*, whose love for *Maliella* so maddened him that to win her wandering affections he stole the jewels from the statue of the Madonna. The opera has been heard almost everywhere except in Italy, and our expectations have been raised high by the news of its success.

The principal parts in the performance at the Carlo Felice Theater, Genoa, were taken by Zaccanti-Boccolini as *Maliella*; Icilio Gallea, as *Gennaro*, and Viglione-Borghese, the baritone, as *Rafaele*. There was much applause for the artists and composer after each act, and the two intermezzi were especially approved. The orchestra performed excellently under Maestro Tango and the work was well staged.

The opera was liked and seems to have been well designed as a theatrical work. The press finds, however, that it does not reveal a genuine artistic vein. There is not sufficient local Neapolitan color in the music and also there is too much of a suggestion of *Carmen* in the character of *Maliella*.

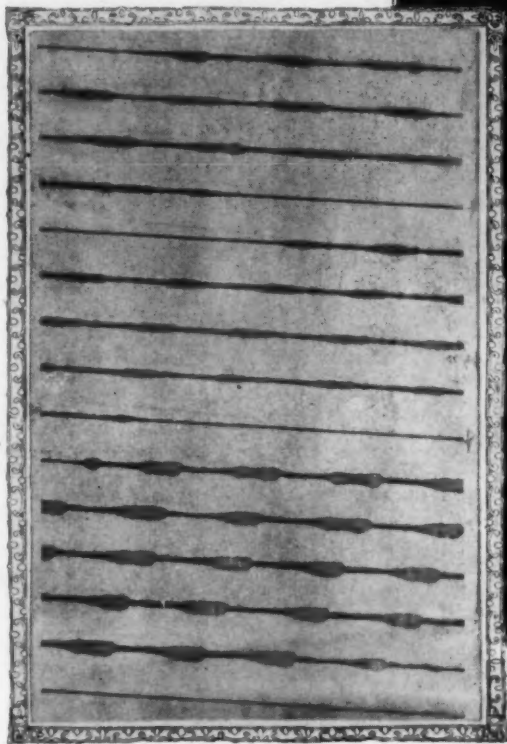
Maestro Toscanini is expected to pay a visit to Baverno next Summer to confer with Umberto Giordano as to the first performance at the Metropolitan, New York, in 1914, of "Madame Sans Gêne." Of the music of this opera a writer in *Orfeo* says that it is vigorous, inspired, original and in the pure Italian style, "rich in all that is required to-day of a great composer."

The theatrical world of Vienna has been upset by the sudden departure from that city of the Italian conductor, Guarnieri, who has been conducting Italian works at the Imperial Opera since September last. Guarnieri's contract was for six years, but it is said that from the first he found conditions that made it unlikely that he could remain. To obtain the proper interpretation with German singers he found impossible and, in addition, it is explained that the management did not allow him sufficient rehearsals. Guarnieri frequently proffered his resignation without receiving any response whatever from Director Gregor, and finally, tiring of this treatment, decided to leave Vienna without further parley. There are now some reports that Guarnieri will conduct in Milan, others that he will be in Rome and still others that he has accepted a splendid engagement in South America.

At the Verdi Theater in Busseto, on January 27, there was commemorated the twelfth anniversary of the composer's death, a vocal and instrumental program being presented by the centenary committee, which used the proceeds to purchase a lamp to burn at the crypt which contains Verdi's remains in the Home of Rest for Musicians. The orchestra of the Royal Conservatory of Parma took part in the concert, conducted by Antonio Graziosi. The third act from "Traviata" and the overtures to "Joan of Arc" and "Nabucco" were on the program. The tenor, Giraud, sang the aria from "Louisa Miller" and Signora Ester Graziosi that from "Forza del Destino" and "Pace, O mio Dio."

## YOUR VOCAL SHORTCOMINGS DETECTED BY PHOTOGRAPHY

Photograph of Trill on One  
Note, Repeated Three Times  
—the Last Being the Best



Maggie Teyte Singing into Telephone of Instrument for Recording Vibrations of Voice, with Antoine Pollak, Its Inventor

NOT content with mastering the intricacies of Debussy's music and solving the problems of a prima donna in a great opera company, the active mind of Maggie Teyte is constantly seeking new fields of exploration. A few days before her departure for Europe last week, the little English soprano assisted in a demonstration of a new invention which had shared her attention with the details of her farewell New York recital. This was a machine for photographing the voice. That such a feat is not at all impossible was proved by Miss Teyte and the inventor, Antoine Pollak, before a small gathering, which included S. Archer Gibson, organist-in-general to H. C. Frick, and John A. Brashear, the Pittsburgh scientist, who is an old friend of Mr. Frick's.

This voice-photographing machine of Mr. Pollak's is supplementary to his new telegraphic instrument, which makes possible the sending of 40,000 words per hour, and the first message of which, concerning Miss Teyte, was reproduced in a recent issue of *MUSICAL AMERICA*.

Before commencing the demonstration, Miss Teyte explained some of the features of the invention, and those who have been accustomed only to her youthful personality on the stage would have regarded in dumb amazement the assurance with which the little singer delivered herself of the following: "The receiver of this apparatus consists of a so-called optical telephone, that is, a telephone membrane connected with a small mirror, which reflects a ray of light, and this is photographed on a sensitized paper. When the human voice is projected in the telephone, this produces an oscillation in the membrane of the optical telephone, and the mirror gives a record of this oscillation. That record is a photograph of the voice."

### Photographing a Trill

Thereupon the soprano sang several sustained tones into the telephone and

there was something of a child's delight in her glee over the fact that the photograph of her voice was being developed and printed simultaneously with her singing, with Mr. Pollak drawing the finished copy from the apparatus at the close, as shown in the above picture. Next Miss Teyte sang various little trills into the telephone and the photograph of this form of vocal effort is seen above in the reproduction on the left.

"Each time that I give impetus to a trill," exclaimed Miss Teyte to those who were inspecting the photograph, "you will notice that the vertebral-like reproduction is especially 'fat,' while absolute silence is represented by the thin, straight lines. You see, this instrument records the vibrations in the voice and naturally the greatest intensity of tone is found with the impact which starts the trill. A voice without vibration would be displeasing to the ear, for instance, this one."

Here Miss Teyte showed a voice photograph of some non-singer, in which the line was a little broader than the straight line representing silence, but there were absolutely no vibration waves. "That was not singing," commented Miss Teyte, "that was mere sound. When you find a voice photograph which shows plenty of vibrations, you may be pretty sure that the tone is pleasing, provided that the vibrations are under control. If the vibrato is not well bridled it becomes an unpleasant tremolo. It would be interesting to see what the reproduction of a decided tremolo would look like."

"Why not induce one of our tremolo-afflicted tenors to make a record," suggested someone, "without his knowing that his besetting weakness was to be exposed?"

### Vocal Study by This Test

"The practical value of the instrument in vocal study," continued the soprano, "would be as an example in producing an

even tone, which is indicated by a symmetry between the vibration waves. If I sing when I first enter the room, before I am relaxed, the waves may not be as even as those observed later when I am singing freely and naturally. By a careful study of these diagrams a singer could figure out just where her singing was faulty, and this could be corrected until the photographs showed no such faults. A teacher would find this instrument more efficacious than any sort of phonographic test, where the wilful pupil may blame any vocal defects upon the talking machine, for this instrument cannot tell a lie. Such faults as nasality could not be recorded, however, for this machine reproduces only the vibrations.

"Sometimes the singer has the experience of some true friend's informing her: 'My dear, there is one note in your voice that I don't like.' With the aid of this invention the singer could study that defective tone until she had so perfected it that not even an enemy could find any flaws in it. Could not this instrument be used in establishing a standard of perfect tone? Suppose that you took each tone in the scale from some singer who has a perfect example of that tone, let us say, taking a C sharp from Alma Gluck, for instance, a D from another artist, and so on, would not that form a standard of tonal beauty?"

Miss Teyte was asked if it would not be possible to develop the instrument so that an opera director could have a record of the virtues and faults of each performance.

"For goodness' sake, don't do that," exclaimed Miss Teyte, "the singers have a hard enough time of it already. Seriously, though, such a method would be impracticable, as the machine would only record the solo parts and the ensemble numbers would be an indistinct blur."

K. S. C.

### Organist Kraft in New York Recital

Edwin Arthur Kraft, the distinguished organist, was heard in the following program at the Cathedral Church of St. John the Divine, New York, on the afternoon of February 17:

"Paeon" (Song of Triumph), H. Alex. Matthews; "Melodie," Tschaiowsky (Transcribed for organ by Mr. Kraft); Scherzo (From Sonata No. 1), Rene L. Becker; "Autumn Song" (October), Tschaiowsky (Transcribed for organ by Mr. Kraft); Canrice, "The Brook," Gaston M. Dethier; "Evening Bells" and "Cradle Song," Will C. Macfarlane (Dedicated to Mr. Kraft); Intermezzo, Joseph Bonnet (Dedicated to Mr. Kraft); Fantasia Symphonique, Rosseter G. Cole; Canzona, William

Faulkes (Dedicated to Mr. Kraft); "Sunset," Edwin H. Lemare; Toccata in G Minor, H. Alex. Matthews (Dedicated to Mr. Kraft); Canzonetta, Gottfried H. Federlein; "Meditation," Edward Sturges.

Mr. Kraft's playing on this occasion was up to the high standard he has set and consistently maintained, and his work was greatly enjoyed by a large audience.

"Sirocco," the new opera, on which Eugen d'Albert is now engaged, is but the first of three new lyric dramas which this pianist-composer has contracted to write for his Munich publishers.

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## NEW YORK REJECTS LENDVAI SYMPHONY

Noise Without Substance in Much  
of Latest Novelty on Dr. Muck's  
List

There have been many times since Carl Muck first assumed leadership of the Boston Symphony when New York music-lovers have wondered just what determined his selection of novelties, for with very few exceptions those he has offered have been bad. True, they have enabled the orchestra to demonstrate that it is a virtuoso band of the highest efficiency, able to overcome the greatest technical obstacles set by modern composers with unparalleled brilliancy and ease. But their actual artistic worth has been so insignificant that, if memory serves us, only two of Dr. Muck's imported discoveries ever earned more than a solitary hearing in this city.

Once again, on Thursday evening of last week, the audience which crowded Carnegie Hall for the fourth Boston Orchestra concert of the season found itself constrained to ask what motives other than a desire to display his orchestra's prowess could possibly have actuated Dr. Muck to produce the novelty he did. It was the D Major Symphony of Erwin Lendvai, the young Hungarian composer, whose chief claim to fame seems to be that he studied for a while under Puccini. Even Boston had treated it with disdain a week earlier and the Bostonians generally have the happy faculty of relishing what Dr. Muck chooses to feed them. The Carnegie Hall audience took it with the cold applause of tolerant politeness.

A work of such small significance need not be accorded extended discussion. The four movements have the advantage of brevity, at any rate, while parts of them are orchestrated with brilliancy and charm of color, though the scoring is only too often heavy and overlaid. In all respects the third movement is the best part of the symphony. It is pervaded by an atmosphere of exoticism and is scored with piquant effect. But as a whole the work is exasperating in its emptiness, its futility, its utter failure to attain anything worth attaining. The sound and fury of the first, second and last movements signify nothing; bombast and noise do not constitute emotional climaxes. Lendvai's score calls for a formidable array of instruments, necessitating, in addition to the usual orchestral apparatus, a bass trumpet, two harps, an organ, a small clarinet, a gong and several others. Yet there is relatively little in his orchestral painting to show that the composer took full advantage of his resources.

Like a heaven-sent relief after this novelty came the "Freischütz" Overture, which Dr. Muck read poetically, and upon the heels of this Strauss's inimitable storehouse of musical jocularities, "Till Eulenspiegel." These two works sufficed in a measure to efface the unpleasant taste generated by the symphony. The program closed with Berlioz's "Benvenuto Cellini" Overture, which has lately been enlisting the attention of the Philharmonic.

Neither novelty nor soloist was in evidence at the Saturday afternoon concert, the program of which was classical from one end to the other. Mozart and the three B's furnished forth the whole entertainment, the first contributing the G Minor Symphony, Bach the Suite in D, Beethoven the "Egmont" Overture and Brahms the "Variations on a Haydn Theme."

The distinguishing feature of the concert from the standpoint of interpretation was the Mozart Symphony, which was given a reading characterized by exceptional refinement, beauty of proportion, repose and lucidity. Especially in the opening movement did the work of the orchestra call for the highest commendation. It was exquisite in clarity and beauty of tone and finish of phrasing. Both the second and the last divisions were well given, but the minuet seemed heavy-footed through the slow tempo at which Dr. Muck took it.

Though the wonderfully melodious Bach Suite is one which audiences are always disposed to welcome with delight, Dr. Muck's reading of it last week was such as to leave the hearers strangely apathetic

and cold. The performance was, as a matter of fact, singularly stolid, inelastic and heavy. The Air on the G string lacked the note of poetic warmth, and the Gavotte, Bourrée and Gigue lost most of their sprightliness through the conductor's dragging tempi. The orchestra, however, discharged its duties in worthy fashion in this as well as the subsequent works of Brahms and Beethoven. H. F. P.

## YSAYE IN GOOD FORM WITH PHILHARMONIC

Violinist the Soloist at First of Supplementary Series of Sunday Concerts—  
"Jupiter" Symphony on Program

Last Sunday afternoon the New York Philharmonic gave the first of its supplementary series of four Sunday concerts. Ysaye was the soloist, playing Vivaldi's G Minor Concerto and Bruch's "Scotch Fantasy," and the orchestral numbers were Gluck's "Alceste" Overture, Mozart's "Jupiter" Symphony, Dvorak's "Carnival" Overture and the Schubert-Liszt "Marche Hongroise."

Though a trifle long, the program was for the most part received with much pleasure. It goes without saying that a vast deal of the enthusiasm went to Mr. Ysaye, who was in good form. His playing of the first three movements of the Vivaldi work was noteworthy for its breadth and nobility, and the fourth division, marked *Grave*, was very impressive. Occasional imperfections of tone were, however, noticeable in the finale. The Bruch work was, in the main, finely done as regards tone, warmth and finish of technic.

The "Jupiter" Symphony is melodically less inspired, perhaps, than the G Minor, but it is too seldom heard these days. Mr. Stransky's reading of the lovely *Andante* was poetic, and the *Finale*, which is more interesting as a contrapuntal *tour de force* than as music pure and simple, was spiritedly played. The first movement was less fortunate. There is more in it than Mr. Stransky disclosed. The colorful Dvorak Overture was brilliantly done. Both the Gluck and the Schubert have been played before this season and it suffices to record at present that they were given as efficiently as on previous occasions. H. F. P.

## MUSIC IN NEW ORLEANS

Concerts by Newcomb School and the Kneisel Quartet

NEW ORLEANS, Feb. 19.—On Monday evening the fifth of the eight concerts under the auspices of the Newcomb School of Music took place, the program being given by Laura Stevenson Spang, soprano; Ernest E. Schuyten, violinist, and Alice Weddell, pianist. Mrs. Spang's delightful soprano was heard in songs by Mackenzie, d'Albert, Schubert, Liszt, Schumann, Manney, Hadley and Huhn. Especially pleasing was her rendition of "Aus dem Wasser zu Singen." Chopin's Etude in C Sharp Minor, op. 25, and the Liszt "Legend" were thoroughly enjoyable as played by Miss Weddell, and Mr. Schuyten was applauded for his work in the Mendelssohn E Minor Concerto and Svendsen's Romanzo for violin.

The second Philharmonic concert of the season was given Saturday evening, the attraction being the Kneisel Quartet. A brilliant audience completely filled the huge Athenæum to enjoy the impeccable work of this organization, which visited us for the first time. The program included Beethoven's Quartet in F Major; two movements from Franck's Quartet in B Major; two solos for 'cello, Dessau's "Evening Song" and Jeral's "Zigeunertanz," and Grieg's Quartet in G Minor. Such concerts are all too rare in New Orleans. B. N.

## Jadlowker in High Favor in Berlin

BERLIN, Feb. 22.—Herman Jadlowker's popularity is running high in Berlin. The former Metropolitan Opera tenor gave a Wagner recital at the Philharmonic this week and despite greatly advanced prices the hall was filled and hundreds turned away. The enthusiasm over the tenor was almost hysterical.

## "Isabeau" Pleases Turin

MILAN, Feb. 8.—Mascagni's "Isabeau" has just had its first performance at Turin. It had an unquestionable success with the numerous audience. Conductor Panizza and the principal singers were many times recalled. A. P.



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—Photo by  
Mishkin.

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## MME. LOUISE EDVINA ENDS A HIGHLY SUCCESSFUL SEASON

**Singer Who Created Title Role in "Louise" at the Boston Opera House, Sails for Europe After Winning Triumphs in a Variety of Characterizations**

OF the artists who have made their debuts in this country this season, few have won such marked success, and certainly none deserves higher commendation for exceptional interpretation of rôles that have represented a wide range in demands for artistic treatment, vocally and histrionically, than has Mme. Louise Edvina, the young English singer who created the title rôle in Charpentier's "Louise" at the Boston Opera House last December.

She has a voice of exquisite quality which she manages not only cleverly, but with the instinct of the true musician. She is a young singer, and when it is taken into consideration that she has been on the operatic stage only four seasons, her triumph is even more deserving of attention.

Mme. Edvina has already won a place in the affections of the Covent Garden audiences and she will appear there during the coming season. She sailed from America on Tuesday of last week after having sung many performances at Boston, Montreal and Toronto. It has been said that Mme. Edvina has given an authoritative interpretation of the rôle of "Louise," having been selected by the composer to create the rôle, and after the first performance of the work at the Boston Opera House, it was not difficult to understand Charpentier's enthusiasm over her interpretation. She gave an impersonation which for refined acting and beautiful singing has rarely if ever been equaled at the Boston Opera House. The rôle is exceedingly difficult and one which has occasioned much discussion among critics and singers. Her interpretation was refined to a degree not often seen, and yet it never once failed to convince.

The performance of "Louise" was followed by a further triumph in the rôle of *Mélisande* in "Pelléas and Mélisande." The interpretation given by the wife of the author last season was far surpassed, not only because of the superior vocal gifts of Mme. Edvina, but because she invested the rôle with greater feeling.

Wolf-Ferrari's "Jewels of the Madonna," in which Mme. Edvina sang the rôle of



—Photo by Marceau

**Louise Edvina, the Young English Soprano, Who Has Established a Distinctly Favorable Impression as One of the Principals of the Boston Opera Company**

*Maliella* has been the most popular opera of the present season in Boston. The attendance has been larger than at the performances of any other opera, and the box office receipts have broken all previous records for regular subscription performances.

In the rôle of *Maliella*, as later also in

*Tosca*, Edvina displayed new possibilities in her acting. The performance of the "Jewels" last week Monday formed a fitting climax of her season. Few artists have been as gratefully received and few have won such merited success. It is hoped by her many admirers in Boston that she will return next season.

## BASSO AND 'CELLIST SOLOISTS IN ST. PAUL

**Fourteenth Popular Concert by Local Orchestra—Valuable Work by Schubert Club**

ST. PAUL, MINN., Feb. 20.—The fourteenth popular concert by the St. Paul Symphony Orchestra called out the largest Sunday audience of the season. Two soloists, Royal Dadmun, bass, and Richard Wagner, cellist, appeared with the orchestra and presented numbers made familiar by previous hearings.

Two Intermezzi from "The Jewels of the Madonna" aroused the keenest interest of any of the orchestral numbers, while Mendelssohn's Wedding March from "Midsummer Night's Dream," Saint-Saëns's Symphonic Poem, No. 1, "Omphale's Spinning Wheel," Massenet's Ballet Suite from "Le Cid," and the Strauss Waltz, "Wiener Blut," fell upon receptive ears.

Mr. Wagner's performance of Boellmann's "Variations Symphoniques," for cello and orchestra, was clean-cut in delineation and bore the stamp of the talented and accomplished player. An Adagio by Popper with Lime O'Brien at the piano further emphasized Mr. Wagner's ability to please a large audience.

Royal Dadmun displayed a voice of gratifying musical quality and a temperament well suited to the Vulcan Song from Gounod's "Philemon and Baucis" as his principal number. As an encore he sang Nevin's "The Rosary."

Reports from fourteen standing committees of the Schubert Club were read at the annual business meeting Saturday afternoon. A noticeable gain in vitality and scope characterizes the record of the year. It was shown that thirty-three programs had been prepared for the benefit of members. The extension work of the club has broadened its field beyond all previous bounds. The education committee has prepared five social center programs in co-operation with the St. Paul Institute and arranged two Young People's Concerts by the St. Paul Symphony Orchestra. The philanthropy committee has prepared forty

programs for noon-hour concerts in factories, for the Young Woman's Christian Association, the Sunshine Society, Home for the Friendless, Neighborhood House, Mothers' Clubs, Home for Aged Women, Parental Home, Minnesota State Prison, Soldiers' Home and orphan asylums.

Under the direction of the Music School Committee fourteen piano and violin pupils have received instruction from four volunteer teachers (members of the Schubert Club) in connection with the settlement work of Neighborhood House. One faculty concert has been given and another arranged for March. The students' bureau of the Schubert Club has received

fourteen professional engagements, yielding encouraging amounts and opportunities for student members aiming at professional life.

The artists engaged during the year have been the Flonzaley Quartet, Charles W. Clark, Mme. Chilson-Ohrman, Edward Collins, Esther and Dorothy Swainson, Christiaan Timmer, Edmund Foerstel, Richard Wagner, Frederic Scheld and others of the St. Paul Symphony Orchestra. Two "reciprocity programs" have been given before the musical clubs of Minneapolis and Duluth. F. L. C. B.

## CYRANO

**Opera in Four Acts**

**By WALTER DAMROSCH**

Book by W. J. HENDERSON, after the Drama by Edmond Rostand

Price, Vocal Score net \$4.00

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IN *Cyrano*, Mr. Damrosch has created a noble and stirring romantic score, finding his inspiration in a libretto adapted, with genuine literary taste and a fine instinct for dramatic effect, from Rostand's famous drama. The French romanticist's beautiful verses, translated by Mr. Henderson, have called forth from the composer lyric melodies of the tenderest and most winning charm, as well as martial ballads like that in the first act, which *Cyrano* sings during his duel with de Guiche, and the rousing song with chorus, "We Are the Gascony Cadets." There are also some capital songs of a humorous turn, notably the "Almond Cheese-Cake Song."

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## ZIMBALIST CONCERT STAR DESPITE SEVERE ILLNESS

**Rapturous Hearers Never Realized His Weakened Condition—Recalls for Fremstad, Murphy and Rothier**

Little did last Sunday night's audience at the Metropolitan Opera concert realize that Efrem Zimbalist had arisen from a sick bed against his doctor's orders in order to be the visiting artist in the program with Olive Fremstad, Lambert Murphy and Leon Rothier. So supremely satisfying was the Russian violinist's performance of the Bruch G Minor Concerto that the auditors could never have guessed that the artist had seriously considered the necessity of sitting in a chair during the performance of the work.

Stimulating to Mr. Zimbalist, under these circumstances, must have been the protracted burst of applause which greeted his beautiful delivery of the *Adagio* of this work and the enthusiasm at the close which resulted in his adding Saint-Saëns's "The Swan." Following his solo group, of which the Kreisler "Caprice Viennois" stood out strongly, the violinist graciously added two or three more numbers, including his own "Russian." Applauding the violinist and the other contributors to the program were a number of prominent artists, including Alma Gluck and Andres de Seguro.

Besides her superior presentation of *Brünnhilde's* scene from the third act of "Die Walküre" Mme. Fremstad kept the audience in a state of continued satisfaction with five of her native Scandinavian folk songs, so imitatively sung as to necessitate the addition of an old Swedish song and the Grieg "Primula Veris."

An ovation lasting several minutes followed Mr. Murphy's smoothly lyrical singing of the "Prize Song" and the applause doubled protestingly each time that the tenor appeared for a recall without an accompanist. Mr. Rothier aroused the audience with his added "Two Grenadiers," following a "Don Carlos" aria. Adolf Rothmeyer again gained satisfactory results with the orchestra, while Eugene Lutsky, Hans Morganstern and Arthur Rosenstein were capable accompanists.

K. S. C.

## Soloists for the People's Institute

Walter L. Bogert, musical director of the People's Institute of New York, has secured the following artists for the month of February: Eva Emmet Wycoff and Ottilie Schilling, sopranos; Alfred D. Shaw, tenor; Sergei Kotlarsky, violin; Egon Pütz, piano, and the Von Ende Violin Choir.

At the MacDowell Club, where Mr. Bogert has just been elected chairman of the music committee, Bessie Hyams will give her explanatory recital of the opera "Conchita" on February 25, and on March 18 the Zoellner Quartet will be heard in a program of Mozart, Glazounov, Tchaikowsky. As president of the New York State Music Teachers' Association Mr. Bogert announces that the annual report, containing the papers read at the last convention at Columbia University, has gone to press and will soon be sent to members.

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Malkin knows how to draw a beautiful tone from the piano.—*Globe*, Feb. 22, '07.

Malkin possesses a clear singing tone.—*New York Evening Telegram*.



## PHILADELPHIA APPROVES KIENZL'S NEW OPERA "LE RANZ DES VACHES"

First Performance in America Established Favorable Critical Opinion  
—Helen Stanley and Charles Dalmorès Win Chief Honors—An  
"Old-Fashioned" Score That Abounds with Melody

Bureau of Musical America,  
No. 10 South Eighteenth Street,  
Philadelphia, February 22, 1913.

OF the four new operas which Mr. Dippel has produced this season at the local Metropolitan, decidedly the most successful is William Kienzl's "Le Ranz des Vaches" (Kuhreigen), which had its first performance in America last evening before an audience that gave it unmistakably the stamp of approval. The production effectually eclipses those of Goldmark's "Cricket on the Hearth," Zandonai's "Conchita," and D'Erlanger's "Noël," all recently given here for the first time. The Kienzl opera, produced first in Vienna in 1911, and later in Berlin, is likely to duplicate its foreign success in this country and eventually to find a permanent place in the repertoire of American companies. This, at least, is the verdict that seems justified by the reception the work received last evening, due consideration being given the fact that the presentation was not all that may be expected when the singers have overcome the nervousness of a first performance and are more familiar with their parts, and that more smoothness and a heightening of effect through the mellowing process of repetition will add lustre to the interpretation.

The story of "Le Ranz des Vaches" was derived from the novel of Rudolfo Hans Bartsch, entitled "Little Blanchefleur," and tells of that tremulous time in Paris when the populace was on the verge of revolution, leading up to the sanguinary uprising of the masses, and that after period when the members of the aristocracy, still haughty in their pride of birth and position, went unflinchingly to the guillotine.

The opera opens in the yard of the St. Honoré Barracks, showing a crowd of French soldiers, among whom are a number of homesick Swiss, pining for their native heath. Dearly beloved is the song of their land, "Le Ranz des Vaches," and so likely its refrain to stir in their bosoms a longing for home that they will become deserters that, on penalty of death, the singing of the plaintive air is forbidden. Into the midst of his disconsolate fellows, however, comes *Primus Thaller*, a young Swiss soldier, and he, reckless or forgetful of consequences, sings the forbidden song, in which his comrades join. Being overheard by *Favart*, sub-officer of the chasseurs, the Swiss are taken to task, and *Primus*, nobly assuming all the blame, is sentenced to be shot. He is saved, however, by *Blanchefleur*, the beautiful young wife of the *Marquis Massimelle* and a favorite of the court of Louis XVI, into whose tender care the monarch gives the life of the offender. *Primus*, of course, at once proceeds to fall in love with his benefactor, who, though laughing at his passion, cannot wholly conceal her fondness for him. Later, when the aristocracy has been overthrown and her husband has been executed, *Blanchefleur* also is sentenced to death and *Primus*, now a captain in the ranks of the regiment of the victorious, offers to save her if she will become his wife. *Blanchefleur*, however, prefers to preserve the dignity of her former position. She tells him that they are of different worlds, that they never could be equal, and in the final scene she goes smilingly to the guillotine, after bidding him a tender farewell, while he flings himself despairingly against the iron gates as the opera ends.

The second act shows the *King's* bedroom at Versailles and has a picturesque scene in the reception to the court, the courtiers and ministers passing in stately review before the *King*, while the third and last act has two scenes, the first a hilarious gathering of a motley crowd of the revolutionists in the diningroom of *Massimelle's* mansion in Paris, from the windows of which they gleefully watch the aristocrats being conducted to the execution, and the second the dungeon of the prison, where the condemned, feigning haughty indifference to their fate, dance the minuet up to the minute their names are called and they are led out to place their heads under the axe. These scenes are all well staged, with sufficient respect to detail and picturesque effect, though with no undue attempt at lavish elaboration. The costumes appear to be new, particularly effective being the vividly contrasted uniforms of red and dark green worn by the soldiers in the first act. The court costumes in the *King's* reception scene also are rich and attractive, although full advantage has not been taken of the spectacular possibilities of this episode.

Kienzl's music suits this dramatic theme and fittingly, even glowingly at times, illuminates the dramatic story in highly appealing and impressive manner. His score is somewhat "old-fashioned," in that it is not a conspicuous concession to the extreme modernists, who seem not to believe in the charms of melody and who work oftentimes on the principle that if they provide "tunes" they are not artistic. Kienzl sprinkles tunes galore throughout his work. In fact, he is frankly tuneful and melodious, although, without adhering to the process of dry recitative and mere conversation set to music, he does not exactly provide the set arias, and numbers of the so-called old-style opera. But there is in his voice parts much of the singable music that runs with the rhythm of ingratiating melody, even something of the aria form and of duet, trio and quartet, all, however, in fitting relation to the orchestral fabric and the spirit and content of the narrative. The "Ranz des Vaches" air is employed in an especially appealing manner in the first act, when the homesick soldiers, sitting in a disconsolate group, led by the impetuous *Primus*, sing it softly and with tearful longing in their voices, quite oblivious to the penalty that it may invite. Later the air appears several times as a sort of *leit-motif*, its sympathetic appeal giving justification to the significance of the title.

The orchestration has richness and color, without great pretension, a short overture introducing the work, while completely captivating is a dainty prelude to the second act, written in the style of the minuet, which so charmed last night's audience at the Metropolitan that the applause continued until it was repeated. This, and the folk-song music in the first act, might be selected as the chief points of interest in the score.

### Laurels for Principals

In the cast most of the opportunities go to the singers taking the parts of *Primus* and *Blanchefleur*, these rôles being

### Last Full Week of Philadelphia's Opera

PHILADELPHIA, Feb. 24.—The last full week of the opera season, which brought on Friday evening the interesting event of the first performance in America of "Le Ranz des Vaches" (Kuhreigen), began on Monday evening with the presentation of "La Bohème," in which Maggie Teyte made her début here as *Mimi*, Campagnola appeared as *Rodolfo*, and Mabel Rieglman was the *Musetta*. Miss Teyte scored a marked success as the Parisian sewing girl, the pure, limpid quality of her voice being well suited to the Puccini music, which she sang fluently and with much feeling, while her acting had sympathy and charm. Campagnola quite surpassed his former efforts locally, giving an excellent interpretation of *Rodolfo*, his singing of the first act aria arousing great enthusiasm, while throughout he was received with many demonstrations of favor. Miss Rieglman made a sprightly *Musetta*, wisely refraining from a superfluity of exuberance, her impersonation having coquettish impetuosity without being noticeably overdone, and once more her skillful use of a clear, strong and richly sympathetic voice proved that she has the talent and ability of a real prima donna. Especially noteworthy in the cast was Armand Crabbé, who, owing to the indisposition of Rossi, was called upon to take the part of *Marcello*, and who both sang and acted so well and so delighted the audience with the authoritative use of his fine baritone that he was deservedly singled out for a big share of the honors. Crabbé, who has been a member of the local company since the Hammerstein days, has steadily grown in favor as well as in artistic proficiency, and this season has more firmly than ever established himself as one of the most popular members of the company. Huberdeau, as *Colline*, also was heard to excellent advantage, his voice having recovered much of its accustomed sonorous richness after a severe cold, and others in the cast contributed to a wholly creditable performance, Parelli conducting.

### "Conchita" Repeated

Wednesday evening brought the second performance of "Conchita," which was heard by a fair-sized audience and again

assumed by Charles Dalmorès and Helen Stanley. Mr. Dalmorès is a dignified military figure as the young Swiss soldier, and as he is singing better than ever this season he was able last night to answer artistically to most of the demands of a somewhat exacting part. His singing, *mezza voca*, of the Swiss home-song, in the first act, showed that he is capable of appealing vocal work as well of the rather explosive style of singing for which he seems to have a fondness. Miss Stanley's grace and beauty fit well the character of the proud *Marquise Massimelle*, her picturesque costumes and powdered wig being highly becoming, and while she has yet to acquire perfect ease and pliability as an actress, she has sympathy and charm, and vocally she proved that her rapid rise to a prima donna position in the company is not unmerited. Her voice is pure and sweet of quality, of fair volume and adequate range, and she sings with the ease and fluency of a well-trained artist. The long duet between *Primus* and *Blanchefleur* in the second act was not without a suggestion of tediousness last night, because neither of the singers seemed to be doing themselves full justice in it, the exigencies of a first performance probably being responsible, and Miss Stanley in particular was heard to better advantage in other parts of the opera. She was more effective vocally in the final scene, the parting with *Primus* just before *Blanchefleur* is led to the guillotine, her singing here being notably artistic and appealing. Most of the other parts are small, those of most prominence being the *King*, taken by Constantin Nicolay; *Marquis Massimelle*, admirably sung by Gustave Huberdeau; *Favart*, in which Hector Dufranne used his sonorous voice impressively; *Dursel*, affording Georges Mascall, a handsome man of imposing presence and firm, true, rich baritone voice, to make a successful local début; Eleanor de Cisneros, heard with good effect in a few measures, as *Marion*, and Mabel Rieglman, sprightly and vocally efficient, as *Doris*, an inn-keeper's daughter. The choruses, important parts of the work, were well sung, considering that they were being done for the first time, especially good being the song of the soldiers in the first act, and the orchestra, under Campanini, gave the music an advantageous hearing. After the second act Mr. Campanini was called out and presented with an immense basket of flowers, a tribute from the members of the orchestra.

ARTHUR L. TUBBS.

florid aria so beautifully that a genuine ovation was her reward, while the two voices united in a rendering of the culminating duet that again "brought down the house." Parelli's music has the Mozartean flavor and is charming in its unrestrained melodiousness, and at the conclusion of his work, which opened the program, the composer, who is one of the conductors of the company, was several times called before the curtain.

### Farewells

On Saturday afternoon one of the largest audiences of the season—every seat being sold and all the available standing room occupied—sembled to hear Tetrizzini warble *Lucia's* woes in Donizetti's opera, and Saturday evening there was another houseful audience to enjoy the popular price and very creditable performance of "The Jewels of the Madonna," with Helen Stanley as *Maliella*, Giorgini as *Gennaro*, Sammarco as *Rafaele* and Louise Berat as *Carmela*. The local season—except for one supplementary performance by the New York organization, March 25—will be brought to a close with the repetition of "Le Ranz des Vaches" tonight and the farewell performance of "The Barber of Seville," with Tetrizzini as *Rosina*, tomorrow evening.

A. L. T.

### PEOPLE'S CHAMBER CONCERT

Mme. Behrens and Kaufman Quartet in  
Attractive Program

As the artists in the fourth chamber concert of the People's Symphony Club at Cooper Union, New York, on February 20, a fair sized audience welcomed the Kaufman Quartet, which had the artistic assistance of Cecile M. Behrens, the popular pianist. This string organization, consisting of Maurice Kaufman, David H. Schmidt, Jr., Samuel Lifschey and Jacques Renard, utilized the sterling ensemble gifts of Mme. Behrens in the Dvorak Piano Quintet in A Major, which was given a highly satisfactory performance.

Other offerings of the evening were the Schumann A Minor Quartet and the Weber Concerto for Bassoon, which was played by Henry Thode. Owing to indisposition Mr. Arens was unable to deliver his scheduled lecture on "the wind instrument of the modern orchestra."

### Mr. Quesnel for Mozart Society

Albert Quesnel, tenor, will appear before the Mozart Society at the Hotel Astor on Saturday afternoon, March 1. The program will be unusual in that Mr. Quesnel will sing old French, English and Italian songs in the costume of the period, and with the accompaniment of the harpsichord.

### \$2,500 a Performance for Caruso in London

LONDON, Feb. 22.—Enrico Caruso will receive \$2,500 for each of his appearances during the coming season of royal opera at Covent Garden.

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received with something of cordial interest, if not with any great show of enthusiasm. Zandonai's opera does not exactly improve with repetition, for while there is melody and charm in its music, it does not impress deeply, and the story of the Spanish cigarette girl and her desperately persistent lover has no especially convincing degree of interest. The frequent suggestion of dance rhythm in the music, and its dramatic quality in places, tends to make it ingratiating, and there is picturesque beauty in the staging, while the vivacity and vocal competency of Tarquinia Tarquini, in the title rôle, and the excellent work of Charles Dalmorès, as *Mateo*, these two heading the long cast, give something of distinction to the performance. It is not likely, however, that the work will find an enduring place in the repertoire of Mr. Dippel's organization.

One of the most delightful performances of the season was enjoyed by a large audience on Thursday evening, when a double bill consisting of Parelli's one-act operetta, "A Lovers' Quarrel," and the Ricci Brothers' rippingly tuneful "Crispino e la Comare" was presented. In the latter Mme. Tetrizzini has one of her most captivating rôles, her impersonation of the cobbler's wife, particularly in the scene after sudden wealth has given her the unaccustomed luxury of fine raiment, being in the spirit of true comedy, while her aria, "I am No Longer Anetta," and "The Carnival of Venice," with variations, introduced in the last act, were such dazzlingly effective examples of brilliant coloratura singing that the audience literally "went into ecstasies." The part of the cobbler, to whom an accommodating fairy gives liberal riches, was done by Vittorio Trevisan, who showed genuine ability as a comedian, his acting having real humor without undue grotesqueness, and vocally he also proved intirely satisfying. Ruby Heyl, in rich mezzo tones, sang well the rôle of the fairy, while Sammarco, Nicolay and Venturini were a comic trio that won many laughs and much applause.

In "A Lovers' Quarrel" Aristodemo Giorgini and Alice Zeppilli scored individual hits as the young couple betrothed by their parents and resolved to rebel, only to fall desperately in love with each other while feigning the tender passion to conciliate the "old people." Giorgini's resonant, sympathetic voice found ample opportunity for pleasing expression, the success of his former appearances being given marked emphasis, and Zeppilli sang her



## ORVILLE HARROLD MARRIES A SINGER

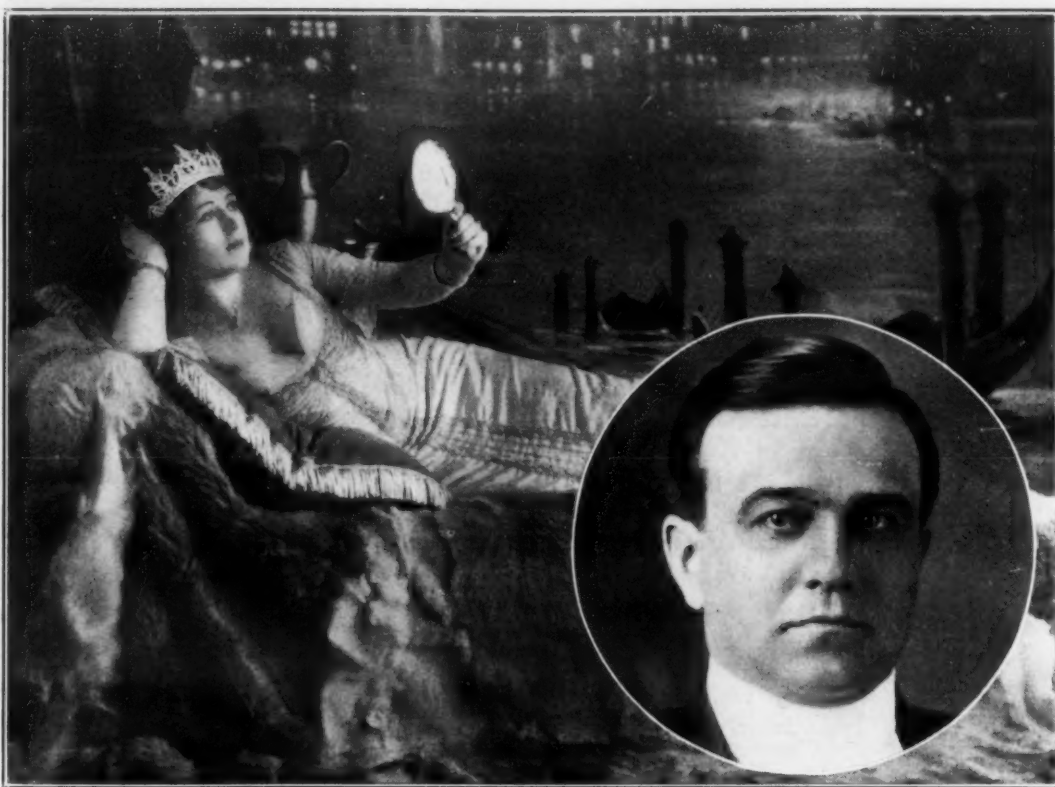
**Tenor Weds Lydia Locke Talbot  
Three Days After Divorce from  
First Wife**

Orville Harrold, the operatic tenor, who was divorced February 17 by his wife, Effie Harrold, in Muncie, Ind., entered upon his second marriage on February 20 in New York. His bride is Lydia Locke Talbot, also a singer and known on the stage as Lydia Locke. The marriage took place at the City Hall and was performed by Alderman James Smith.

Mr. Harrold gave his age as thirty-five and Mrs. Talbot said she was twenty-five and the widow of Reginald Talbot, an Englishman. Both resided in New York. Mr. Harrold first met his wife, who is the daughter of Newton B. Locke, of St. Louis, in the studio of Oscar Saenger, of whom they were both pupils. Later she sang small rôles with Mr. Harrold in Hammerstein's London company.

As soon as Mr. Harrold's engagements permit, a honeymoon trip to Florence, Italy, will be taken, and Mrs. Harrold intends to resume her vocal studies there.

Mr. Harrold married his first wife in 1898 when he was driving a delivery wagon for \$8 a week in Muncie. They have three children, of whom two remain with their mother, and the third and eldest,



Mrs. Orville Harrold, Who Is Known on the Operatic Stage as Lydia Locke—The Picture Shows Her as "Giulietta" in "Tales of Hoffmann"

Adeline, is studying music in New York under her father's direction. Mr. Harrold's fame as a tenor, which grew rapidly after Mme. Schumann-Heink "discovered" him and Oscar Hammerstein transported him from vaudeville to the Manhattan Opera House in 1910, drew him apart from his first wife and so changed his ideals

that, as he admitted in the divorce proceedings, his love was killed.

Mr. Harrold is under contract with Oscar Hammerstein and has been engaged to sing in the "all-star" revival of the operetta, "The Geisha," to be made by Arthur Hammerstein and Lee Shubert during March.

### MANY McCORMACK ENCORES

**Tenor and Namara-Toye Sing Fourteen  
Extras for Big Audience**

Some 3,400 persons heard John McCormack's recital on Washington's Birthday at Carnegie Hall, New York, and so many auditors were accommodated on the stage that there was just barely room for the piano. If the attendance did not break Carnegie Hall records it must certainly have equaled them, while another record was reached in the matter of encores, of which the Irish tenor contributed eleven and his assisting artist, Mme. Namara-Toye added three more.

Of his group of modern Irish songs the singer repeated Hamilton Harty's "Scythe Song," while he added at the close J. Rosamund's negro dialect song, "Since You Went Away," which bids fair to be a McCormack standby; the convulsing "Molly Brannigan" and "Mother Machree." Four extras were sung after the next group, consisting of "At the Dawning of the Day," "My Lagan Love," "Oft in the Stilly Night" and "I Hear You Calling Me," which was given an advance bit of applause by some mind-reading enthusiast even before Edwin Schneider had sounded a note of the introduction. Mr. Schneider's own "One Gave Me a Rose" came in for a repetition, as did Cadman's manuscript "Serenade."

From the fact that Mme. Namara-Toye carried to the piano a glass of some magical elixir, which she sipped after her first songs, the audience inferred that she was suffering from a cold, but there was no indication of this in her tones, for she sang with all of her usual charm. Her beautiful singing of the "Irish Love Song" by Lang won an encore, while her winning

delivery of "Believe Me if All Those Endearing Young Charms" brought her self-accompanied "Last Rose of Summer" as an encore. Still the applause continued and the singer added "The Harp that Once Thro' Tara's Halls." There seemed to be but one copy of this number, so Camille Decreus read the accompaniment at the soprano's side until the singer absent-mindedly closed the music near the end of the song, whereupon the accompanist proved a resourceful improvisator. K. S. C.

### Christiaan Kriens in Charge of Church Music

For the purpose of reorganizing the choir and establishing an oratorio society and a young people's orchestra, Christiaan Kriens, the Dutch composer and violinist, has been engaged as director of music at the Park Avenue Methodist Episcopal Church, New York, and began his work there this week. The pastor of the church, the Rev. Dr. Arthur Jamieson, is desirous of placing particular emphasis upon the musical side of church worship. Mr. Kriens's first appearance in this country was made a few years ago as conductor of the New Orleans French Opera Company.

### "Carmosine" a Paris Success

PARIS, Feb. 22.—A four-act lyric comedy, "Carmosine," by Henri Cain and Louis Pagen, music by Henri Fevrier, had its dress rehearsal to-night at the Gaité Lyrique and proved charming in story and music. The story has been freely adapted from de Musset who took his subject from Boccaccio and contains an inspiring tournament scene in which the beautiful Carmosine sees King Peter of Aragon for the first time and fancies she is in love him.

### SING WITH NEWARK CHORUS

**Miss Hinkle, Frederic Martin and Sascha Jacobson as Germania Soloists**

NEWARK, N. J., Feb. 22.—A concert was given on Monday evening at the Krueger Auditorium by the Germania Singing Society, assisted by Florence Hinkle, soprano, and Frederic Martin, bass; Sascha Jacobson, violinist, and an orchestra of forty from New York under the direction of William Laufenberg.

Miss Hinkle as usual was in excellent voice and delivered the big aria "Dich Theure Halle," with a great deal of expression, receiving much applause. After her second appearance in a group of songs she added an encore.

Mr. Martin's smooth, velvety bass was heard to great advantage in the Tambour Major and an aria from Massenet's "Caid," and afforded great pleasure in his other numbers. On recall he added an aria from Philemon and Baucis. Like Miss Hinkle he was hampered by the accompanist, who seemed to have his own ideas about the rendition of the songs. Mr. Jacobson is a newcomer in Newark and made a favorable impression in his various numbers. His tone is small and in the Mendelssohn Andante was frequently almost drowned by the orchestra.

The Germania has sung better in previous performances in New York.

Mr. Laufenberg's ideas of the tempo of some of the orchestral selections did not agree with generally accepted standards. S. W.

A four days' festival in honor of Camille Saint-Saëns is to be held at Vevey, Switzerland, in May.

## ROSTAND ANGRY AT AMERICAN "CYRANO"

**Protests Against Damrosch Version  
of His Play but Will Accept  
Royalties**

Although Edmond Rostand is highly indignant at the use of an operatic version unauthorized by him of his play, "Cyrano de Bergerac," he will take no legal action to restrain the production of the Damrosch-Henderson opera at the Metropolitan Opera House. M. Rostand says that it is impossible for him to take such action because his publisher neglected to obtain an American copyright.

In spite of the fact that there is no copyright covering the drama in America, Walter Damrosch has intended from the first, as previously announced in MUSICAL AMERICA, to pay Rostand a royalty, doing this out of respect for his genius as a dramatist. He will share his royalties with M. Rostand after deducting the fee to be paid to W. J. Henderson for his work in transforming the play into a libretto.

A statement in this connection by Rostand in the Paris *Excelsior* is republished in the New York Times. M. Rostand said:

"I would like to take action against these people, but I cannot. I am disarmed because I did not obtain a copyright for 'Cyrano' in America. All I can do is to protest. They have taken my text without even consulting me, and see what they have done with it."

"It must be said, however, that the American authors think they are not exceeding their rights. They have not our way of looking at these things, and think, no doubt, that they have done their full duty by asking me through their lawyer and our Society of Dramatic Authors to accept author's royalties."

"Pierre Decourcelle, president of the society, has replied on my behalf that if royalties are sent over the society will accept them, but he adds that such acceptance must not be taken as meaning that we no longer protest against the American adaptors' action."

"As a matter of principle, I will never give my approbation to this opera, and it will be impossible to produce it in any other country, for elsewhere I protected myself under the copyright laws."

### Music Sent Successfully by Wireless Telephone

Wireless operators at the naval station at Newport, R. I., were astonished last Saturday afternoon, according to the New York Sun, when they caught through their receivers the strains of "Marching Through Georgia," "The Star Spangled Banner" and other tunes which came to them distinctly, as though from a talking machine. The music was sent by an operator at Sayville, L. I., and was the first test in sending music by wireless telephone. The same music was also heard distinctly on the North German Lloyd liner, *George Washington*, which was some distance off the Long Island coast on its way to Bremen.

### Florence Easton a Successful "Elektra"

BERLIN, Feb. 22.—Florence Easton, the American soprano of the Royal Opera and wife of the tenor, Francis MacLennan, made her Berlin debut as *Elektra* on Tuesday night and achieved a pronounced success. She had many curtain calls and was praised by the critics both for her singing and acting.

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# MUSICAL AMERICA

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**JOHN C. FREUND, Editor**

**PAUL M. KEMPF, Managing Editor**

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ANITA ELLSWORTH, Manager  
 Room 1011, 120 Boylston Street  
 Long Distance Telephone  
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### ROSTAND RAGES AT "CYRANO"

The production of "Cyrano de Bergerac," opera by William J. Henderson and Walter Damrosch, at the Metropolitan Opera House in New York could not possibly be considered as complete without the indignation of Edmond Rostand, which has been reported in the daily papers. It is part of every well-ordered operatic premiere that the author of the original story should be incensed at its adaptation for operatic purposes. One remembers vividly Maeterlinck and "Pelléas and Mélisande."

It does not help Rostand to get angry. In fact, an author to-day could make a great name for himself by giving hearty approval when he found that one of his stories had been made into an opera and was about to be performed.

It is, in fact, difficult in these circumstances to know what there is for an author to get angry about. Nothing which can be done to the text can affect the literary stature which he attained in his creation of the original. It is very doubtful if Goethe has been greatly injured in his literary reputation by the little garbled operatic episode from his work which bears the name of "Faust."

The libretto of an opera certainly does not enter into competition with the original work of the author. No one who wants to read Rostand's "Cyrano" will satisfy himself with the reading of any libretto derived from it, however good. Moreover, there is no question of competition in this case anyway, since Rostand appears not to have thought America of sufficient consequence to warrant his copyrighting his book in this country. Furthermore, the author's name is again brought to the front by the production of an opera based upon one of his works. Altogether, an author should feel quite happy over such an event. In this instance the author ought to be doubly so, since the American makers of the opera have offered author's royalties to the French writer without being in any sense obligated to do so.

There is nothing in Rostand's anger to make him look large or to predispose the world in his favor.

### NATIONAL ANTHEM

The question of making the "Star-Spangled Banner" officially the national anthem is still agitating certain persons, perhaps many persons, in the United States.

The New York Tribune in a recent issue commented favorably in an editorial upon Mr. Levy's resolution to take such action.

There seems no particular reason why it should not be done. If the melody is English, it is at least no longer identified with England, and is very definitely identified with the United States through its association with Key's poem.

There is certainly no other patriotic song of America which is so close to the hearts of the people as this one. If "America" is to be considered, it is open to the same objection as regards the origin of its melody. The truth of the matter probably is that it is of little importance whether any one of the popular patriotic songs of America be officially adopted or not. Such official adoption would not prevent the chosen song from being swept out of its dominant place in the affections of the public should it chance that another song should suddenly be produced which the people like better.

The editor of the Tribune says: "The fact is, that it is now too late for our national hymn to be written, for any which might now be produced would fail of association with the first century of our history." This is a manifest absurdity, for the "Marseillaise" and the "Austrian Hymn," to mention at random two of the most famous, were certainly not connected with the first century of the history of their respective countries. The countries of Europe waited until they had composers before acquiring their national hymns. The United States is trying to draw a national anthem out of a brief past in which it was not a composer-producing nation.

Under certain conditions a melody can sweep through a nation like wildfire, and a great crisis in this country is at any time as likely to bring some new or little known melody to the front as our general love of popular melodies now and again brings a new one into universal favor. These latter melodies, however, do not have the uplift, the force and dignity in them which the emotions of such a national crisis would generate or require for adoption.

It is not the national hymn so much that is required as national hymns. The more of them we have, the better it will be. The people will know in the end what to do with them.

### THE ENHARMONIC KEYBOARD—A POSSIBILITY OF THE FUTURE?

The letter from Arthur Fickenscher in last week's MUSICAL AMERICA, concerning his enharmonic and true overtone keyboard, is likely to have made people aware that practical interest in this phase of musical development is by no means extinct.

It is the custom of the world to ignore or to scoff at such phases of progress as would seem to overthrow much that seems fundamental in the present order of things, and which imply the effort which is always necessary in getting out of ruts.

Such an attitude on the part of the world cannot exactly be taken as reprehensible, because people in general have not the imagination of the man who brings some new arrangement of known factors into existence and produces a new result. It devolves upon the inventor to produce the result and convince the world.

When Langleys and other inventors fell to earth in their attempted initial flights with their aeroplanes it was quite natural that people should be more than ever indisposed to believe in that kind of aerial flight. The previous inventors of enharmonic keyboards have shared the fate of the Langleys of aerial navigation. However interesting may have been their experiments, their flights did not come off, at least in any fashion which caused a general acceptance by the public of their inventions.

Mr. Fickenscher is a musician of unusually fine tonal sensibilities, and withal a musician of much practical experience—a man not at all calculated to attempt anything which is merely visionary. He has the mistakes of his predecessors to steer by, and there is no reason, in the nature of things, why he might not be the one to produce the practical application which will undoubtedly be made sooner or later of true and natural enharmonic and overtone effects.

Even so deep a musical thinker as Busoni indicated some such achievement as this as a thing to be desired and eventually accomplished. And indeed anyone of keen hearing who makes a little practical study of the divergence of true intervals from the tempered scale will realize at once what worlds of possibility exist in the range of new effects that could be obtained by this new device.

The public cannot expect to know what those effects are until it hears them set before it. All true enlargement of our musical vision is to be welcomed, and those who are not open-minded to progress only stultify their own growth by their inhospitality to new ideas.

## PERSONALITIES



Ellison Van Hoose and Annie Louise David in St. Augustine, Fla.

The popularity of joint harp and vocal recitals has grown in the past few years quite appreciably, and the most recent combination of that kind is that of Annie Louise David, the harpist, and Ellison Van Hoose, tenor. Well known as these artists are all over America, they are especially liked in the South and are at present on a tour which is taking them to the most Southern point of the United States. The above picture shows these artists in the grounds of the Hotel Alcazar in St. Augustine, Fla., the oldest city in the United States.

**Toscanini**—Arturo Toscanini was an interested observer of the last New York concert of the Boston Symphony Orchestra, and, in the intermission, had a ten-minute chat with Conductor Carl Muck.

**Schnitzer**—Germaine Schnitzer was very much perturbed when giving a recital not long ago in Bridgeport, Conn., by a cat which insisted upon sharing the audience's attention with her. The cat appeared several times before the footlights while she was playing.

**Teyte**—Maggie Teyte, the English soprano, who has made a name for herself in the concert and operatic field in America, has been elected to membership in the Mu Phi Epsilon, a sorority having its membership among the musicians and students in fifteen of the leading conservatories in America.

**Schumann-Heink**—Following the musicale in the White House on February 21, President Taft bestowed upon Mme. Schumann-Heink a gold medal as a souvenir of the occasion. Mme. Schumann-Heink says she prizes her American decoration above any which she has ever received, and the famous contralto has been decorated by most of the rulers of Europe.

**Culp**—"Oh, you ragtime—how I love it!" exclaimed Julia Culp recently in New York to an *Evening Sun* interviewer. "If I could learn how to do it before I go back I would be so happy. But I fear I cannot. Mr. Bos, my accompanist, and I, we practice it for hours, for hours, and he says I am no singer because I cannot do your ragtime! The rhythm—it is so funny—I cannot get it."

**Gay**—The operatic star who does not believe in mascots or hoodoos is the exception. Mme. Maria Gay, whose *Carmen* has been more discussed on two continents than perhaps any other of her great parts, is one of the exceptions. She carries no mascot about with her and is perfectly contented to occupy seat 13 in the Pullman or room 23 in the hotel. Her talented husband, Zenatello, the tenor, shares her independence of anything which borders on superstition.

**Nordica**—Dorothy Young, daughter of George W. Young, the banker and husband of Mme. Lillian Nordica, eloped last week with J. Leroy Atwell, comedian and playwright; but as the two had been engaged, with Mr. Young's approval, they had not long to wait for the parental blessing. "I hope he's a nice young man," said Mme. Nordica, when she heard the news out in San Francisco, "because he's certainly got a charming and capable girl for his wife." Mr. Atwell is at present playing with Emma Trentini in the musical piece, "The Firefly."

**Gilly**—Dinh Gilly, the Metropolitan Opera baritone, has a scheme which he thinks would do away with much confusion in telephoning. Whether jocosely or not, he suggests that operators ought to be made to sing the numbers called for. "For example," he says, "suppose the number 1342 is asked for. The operator would pitch her voice low for the first figure, sing a third higher for the 3, one note higher for the 4 and then descend to 2. Confusion between numbers of similar sound, as, for instance, 5 and 9, would thus be avoided." Mr. Gilly does not, however, mention what might happen when an unmusical operator called for some such number as 1919.

**Miller**—Reed Miller, the concert tenor, made skillful use of his knowledge of jiu-jitsu recently in warding off a would-be pickpocket. Mr. Miller was leaving St. Thomas's Church, New York, of which he is tenor soloist, after a rehearsal, when a man approached and asked him for a nickel. The singer gave it to him and, as he was turning away, felt the man's hand in his hip pocket. Instantly Mr. Miller seized the thief's wrist, pulled the man toward him and struck him across the "Adam's apple" with the other hand—an effective trick of jiu-jitsu which paralyzes the vocal cords. The man clutched at his throat, gasped and fell. Mr. Miller thought he was sufficiently punished and let him go.





Dear MUSICAL AMERICA:

Paul Dufault, the French-Canadian tenor, known to many New Yorkers by his excellent church and concert work, and who recently returned from Australia, where he had been on a long tour with Mme. de Cisneros, of the Philadelphia-Chicago Opera Company, gave a recital last week at Aeolian Hall and set at rest one question anyhow, namely, as to whether it is possible for a singer to have perfect enunciation and yet, at the same time, not in any sense mar the quality of the musical phrase.

Whether he sang old English ballads, old French *chansons* or modern music it was all the same. Every word came across the footlights clear and distinct, while the charm of the musical setting was preserved in all its integrity.

Dufault is a singer that singers should go to hear, as he combines so many excellent qualities, all of which he exhibits with consummate ease and taste. His voice is musical but of no great range, showing that he does more through his art than nature does for him.

I was glad to see that the scholarly and experienced critics of the New York *Times* and *Evening Post* gave him high praise.

Certainly no more engaging and graceful personality has appeared on the concert stage this season.

He had, as an aid, Charles Gilbert Spross at the piano, one of the few really accomplished accompanists that we have.

However much deserved notice was given M. Dufault it was as nothing compared to the attention bestowed on John Powell, the pianist, because he engaged in a wrestling bout at the Y. M. C. A. and managed to dispose of no less than three ambitious contestants of his skill.

I suppose it is because of the public craze for the unusual and unexpected that a pianist should get more notice for his wrestling ability than he does for his artistic attainments.

Reversing the proposition, I suppose that if a wrestler could play the piano the world would rush to hear him.

That a pianist should be able to wrestle does not, however, astonish me, seeing the prodigious amount of muscle some of them, even the ladies, have developed by the forceful style of piano playing—or, shall I rather say, piano pounding?—which has been in vogue of late years.

I remember, when he was here last, that Moriz Kosenenthal, the distinguished Austrian virtuoso, incidentally showed a few of us his biceps. It was of a quantity and quality that might have been the envy of a prize fighter.

If the wrestling pianist should prove a success I should not be surprised to see some great *coloratura* singer attracting attention by cooking an omelet on the stage, while she sings the Mad Scene from "Lucia," nor would it be extraordinary if some ambitious tenor were to sing the Prize Song from "Die Meistersinger," while giving an exhibition of his acrobatic skill by balancing a prize noodle on the tip of his nose.

Writing of Dufault's splendid enunciation reminds me that he gives the right tonal inflection to words.

Take such a word, for instance, as "sweet." You don't hear it from his lips, as you do from some singers, as "swot" or "swate," but it is softly given as "sw-e-e-t." In other words, Dufault puts the idea of sweetness in the pronunciation of the word. The same is true when he sings such a

word as "soft." On the other hand, the requisite short, dry tonal inflection is given to such words as "hard" or "strike."

How many of our singers pronounce words without any reference whatever to their meaning and so lose much of the force that their rendition might otherwise possess?

\* \* \*

By the time that your next issue is out, "Cyrano de Bergerac," for which Henderson of the *Sun* has written the book, and Walter Damrosch the music, will have made its appearance.

You know that Rostand, the author of the original play, has emitted a howl of despair and disgust in Paris at the desecration of his work by Henderson—though I notice that the French authors' society has expressed its willingness to accept royalties.

Rostand declares that the desecration was possible only because he had neglected to copyright the play in the United States, though, having done so in all other countries, it will be impossible to produce the Henderson-Damrosch opera anywhere in Europe.

Walter Damrosch, in an interview, says that he had his eye on "Cyrano" for many years. Rostand, in commenting on this in a French paper, declares that it does not palliate the abstraction of his property to know that the job was long in contemplation before it was successfully carried out.

But, bless you, Damrosch and Henderson are by no means the original offenders, for in 1899 "Cyrano" was turned into an opera bouffe by no less a personage than Victor Herbert. The piece was produced at the Knickerbocker Theater and that inimitable but voiceless—so far as singing is concerned—comedian, Francis Wilson played the leading rôle of the gentleman with the big nose!

Later, you know Richard Mansfield produced "Cyrano" as a play; I think it was at the Garden Theater and scored a triumph as *Cyrano*!

\* \* \*

Curious, isn't it?—how people, especially women, will insist upon discussing the age of singers and actresses. The question seems to interest them only in so far as it applies to their own sex.

Now what prompts this?

Is it jealousy? Is it a desire to appear to know everything, to be posted?

For instance, the other evening I heard two ladies discussing Mme. Cavaleri, whom many consider the most beautiful woman on the operatic stage to-day.

These ladies almost got angry with each other over a little difference of ten years, one insisting that Mme. Cavaleri was sixteen when she made her debut as a singer, while the other insisted that she was twenty-six.

Then they quarreled over the age of Cavaleri's son who lives in Rome.

Next they turned to Tetrassini, one insisting that she was about forty-two, and the other insisting that she was at least—?

Neither of the ladies appeared to know anything about the art of these singers or to care about it.

When the ladies were discussing the question as to "how old is Tetrassini?" I felt inclined to reply with another question:

"How old is Anne?"

\* \* \*

Among the artists who appear to hold their own marvelously, surely Schumann-Heink stands pre-eminent. The other Sunday night, when she came on the stage at the Metropolitan and looked at the enthusiastic crowd welcoming her, she exclaimed:

"Ach Gott! The remembrance!"

Do you wonder that the scene recalled her many triumphs on that stage?

Splendidly indeed she looked, and to think that the youngest of her children is already fourteen! You would never believe it.

The extraordinary vitality of singers is explained by some on the ground that the very nature of their work develops their lungs.

I think there is a deeper, a psychological reason, namely, that successful singers receive inspiration and new life from the audience. Not merely the eyes and minds of the people are fixed upon them, but a psychic force goes out from the audience and centers on them, is absorbed by them and sustains them.

That is perhaps one reason why singers, especially the women, endure the extraordinary physical efforts they have to make. Few people realize, not merely the amount of singing done in a great Wagnerian performance, for instance, but the physical effort required in going through a rôle, which any ordinary person unaccustomed

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to such work, would be wholly incapable of.

\* \* \*

The tremendous increase in the popularity of opera has been the cause of much domestic trouble. Charles F. Kimball, who has a position with the Carnegie Steel Company, and the husband of Agnes Grace Kimball, the well-known concert singer, of New York, has been telling his tale of woe on the witness stand recently—how his wife had left him to seek fame and fortune through an operatic career in New York. His wife, however, has maintained that she supported him for years with her work as a singer till she got tired of it.

I also read how a certain Jacob Weissbaum, manager of the auditing department of the New York Post Office, had told his tale of woe, to the effect that the "grand opera bug" was responsible for the separation action which had been brought against him by his wife, Mrs. Ray Weissbaum, the author of the "Krazy Kid" letters.

The husband stated in his testimony that his wife was all the time talking about going on the operatic stage, and spent most of her time studying music and foreign languages, instead of looking after the apartment and cooking his meals.

He admitted, under cross-examination, that he had often, when he came home hungry and found that there was no dinner for him, said "Damn!" a few times, but he denied that he had ever used any violence

or that his profanity had included the usual epithets which are customary under the circumstances.

When a talented woman succeeds in a public career and finds her husband can no longer fit into the new, more exacting life, it is human nature that she will get that tired feeling, especially if she has to support him or continue to cook his meals. This, however, does not appear to detract from the popularity of the successful professional.

In fact, it is curious that even a succession of wives or husbands seems rather to add to the popularity of some persons with the public.

Certain it is that people have a different code of morals for professionals than they have for ordinary members of society. What is condemned with the latter is not only tolerated but sometimes applauded with the former.

\* \* \*

You often read of singers, players and musicians being "inspired," or declaring that there were moments when they felt certain inspirations, but it has been left for a young tenor in this city, known by the name of Umberto Sorrentino, to declare that he is Chopin, the composer's reincarnation.

I have heard Sorrentino. He has a good voice and all the delightful self-possession which characterizes the average handsome young tenor who has talent, dark eyes and

[Continued on next page]

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## MEPHISTO'S MUSINGS

[Continued from page 23]

plenty of tousled hair for the ladies to fall in love with, especially when he sings a high note, and has, what our dear friend, Titta Ruffo, calls "extreme breath control."

But Sorrentino is not content with declaring that he is Chopin, but is ready to give us Chopin's career after he left the earth.

He declares that Chopin's spirit has been in a cat, a dog and a bird. At one time it took the form of a priest, and then that of a singer who appeared in South America and Central America. But never mind how many different appearances it made on this earth, whether as a member of a menagerie or of a concert company, or of a clerical order before it reappeared as Umberto Sorrentino, it has always had the same sweetheart—a Polish girl, who has also been re-incarnated in various forms.

Sorrentino was born in Florence, Italy. He got much of his musical education singing in the streets of Naples, where you can hear some wonderful voices, especially on moonlit nights.

Music has been put to the most diverse uses, as we know. It is called upon to excite the passions of men in war or their piety in religion, or to please them in concert form or on the operatic stage. But its latest application has been invented by the chief of police, Logan Worth, of Danville, Ky., who has evolved a scheme which is, to say the least, unique.

Logan, having had a deal of difficulty with certain Kentuckians, who, braced by the fire water of their glorious State, refused to testify, and unable to use the instruments of torture which existed not so very long ago, for the bringing of recalcitrant prisoners to a proper sense of what is due law and order, hit upon the plan of introducing a player-piano into the police court room. Then, when they get a witness who is very stubborn they start up soft music, played slow, under which the will of the stubborn prisoner breaks down and he confesses to all that he has done—plus something that he has not!

If the scheme is successful it will deprive many members of the bar of a means of living.

It has not yet been suggested what kind of music should be used in cases where the witnesses are inclined, like many women, to talk too much.

Probably, in this event, they would attempt to drown the voice by a stupendous performance of "The Battle of the Huns."

The visit of the Minneapolis Symphony Orchestra can be welcomed, because it illustrates the vast advance in musical culture that the country has made in the last decade.

Less than half a century ago Boston had no orchestra, and New York, too, had nothing but the Philharmonic. To-day there is scarcely a city of any importance, even in the far West, that has not its own symphony orchestra.

Naturally, the people of Minneapolis, who are enterprising as well as music loving, are proud of their orchestra and much interested in its visit to New York and other cities.

If, however, the event of its arrival does not excite as much interest as the sponsors of the enterprise expected, they must not forget that as it is we have too many orchestral performances, and, furthermore, it is not likely that New York, which is more or less indifferent, even to the best within its own borders, should evince any particular enthusiasm for an outside musical organization, however worthy of encouragement.

The fact is, the beneficial results from such a visit will principally inure to the members of the Minneapolis Orchestra, as it will give them the opportunity to hear the other orchestras we have here. Furthermore, it will give them an opportunity of going to the opera, so that, if the organization may, perhaps, be a little disappointed that it did not arouse the enthusiasm that it expected and deserved it will carry back to Minneapolis new ideas, as well as new ideals, and so good will come from the venture.

While some of the modern composers of grand opera, notably Puccini, are said to have made considerable sums of money by their work, on the whole the results to the composer, and certainly to the librettist of grand opera, are not anything like the money that has been gained by writing operettas, comic operas and musical comedies.

Lehar made several fortunes out of "The Merry Widow" and has managed to secure considerable returns from the operettas which he has written since, though none of them have made as much money as "The Merry Widow."

It is not generally known that Lehar started out to write grand opera but without much success, although Dvorak is said to have been the man who advised Lehar to get to work as a composer.

However, if Lehar has made a great deal of money, he went through a great deal of suffering, especially in his earlier years. He himself relates that it often happened that he fainted in the streets from hunger.

*Tit Bits* says that the well-known song, "For He's a Jolly Good Fellow," was once a national air in France, called "Marlbrouck," in the words of which the great English general, the Duke of Marlborough, was burlesqued; that the song came from the Walloon country and was unknown in Paris until fifty years after Marlborough's death, when a Picardy peasant woman, coming up to Versailles to nurse the baby dauphin, sang her little baby charge to sleep with the old jingling rhyme.

After this "Marlbrouck" became popular in Paris till it reached England. Being a catchy tune the French words were discarded and were changed, once for all, to the words "For He's a Jolly Good Fellow."

Thus, says *Tit Bits*, a song written in savage ridicule of England and one of her greatest generals, became one of the most popular airs to which Englishmen all the world over pledge jovial cups.

Now, as a matter of fact, this song has a much more antique as well as distinguished ancestry. There is historical evidence to show that it was the air which the Crusaders sang under the walls of Jerusalem. They brought it back to France and Italy on their return. It was common, especially in the South of France, in Provence.

Apropos of this it has been said that there are plenty of Englishmen who can only distinguish two songs: "For He's a Jolly Good Fellow" and "God Save the King," which, you know, is the tune to which we sing our "America." It is also the Austrian hymn.

Henry T. Finck, of the *Evening Post*, tells a story that there are Englishmen who only know the difference between the national anthem and "Rule Britannia" by the fact that the audience always stands up for one and remains seated to the other.

But Mr. Legge, in the *London Telegraph*, tells a still better story about two well-known English men-about-town, who, sitting in the window of the club smoking room, heard a noise in the street below. One said:

"Can you tell me if the tune that man

is singing is 'Home Sweet Home' or 'Rule Britannia'?"

As the other was not certain they appealed to a waiter, having arranged a bet.

In due course the waiter returned and said:

"No one was singing; the man was 'awkin' 'errin's."

The men who ply fish in the London streets have a regular sing-song which they bawl out through their two hands. It is one of the characteristic cries of the British metropolis.

Though if you go to Scotland you can hear the Scotch fishwomen calling out "fine Caller herrin'" in a long, musical phrase that can be heard almost as far as the proverbial bagpipes.

May the Fates preserve us from both, says

Your MEPHISTO.

## Mr. Polacco Makes a Correction

Hotel Ansonia,  
Feb. 22, 1913.

Editor MUSICAL AMERICA:

It is with deep regret that I feel compelled to answer some comments which appeared in *Mephisto's* article in the last issue of your valuable paper.

I think it is not only my right but my duty to reply, because in the article referred to there were reflections concerning Mr. Toscanini's alleged sentiments regarding me and concerning my feelings as a result of these reflections, which have no foundation of truth. To prevent a further spread of these rumors and for the benefit of your readers I wish to make the following statement of facts:

I came to New York, engaged by the management of the Metropolitan Opera House, especially to conduct some performances during the absence of Maestro Toscanini. This special task having been accomplished with the arrival of Maestro Toscanini, my duty is now confined to conducting such performances as are entrusted to me.

I wish to emphasize the fact that soon after the arrival of my illustrious colleague the management offered to re-engage me for next season, and I know, as a matter of fact, that this offer pleased Mr. Toscanini very much.

It is with satisfaction that I also wish to emphasize the fact that I am, as I have always been, in the most cordial relations with Signor Toscanini, which I do not wish to see disturbed by the comment of any newspaper.

Yours very truly,  
GIORGIO POLACCO.

## KITTY CHEATHAM'S TOUR

## Heads the List of Artists in Many Important Concert Courses

The successes of Kitty Cheatham in every American city seem to increase from year to year. There is at present no important concert course in the country which neglects to avail itself of the delights afforded by her exceptional art. Her triumphs this season seem to be greater even than in the past. She heads the list of artists in the large Teachers' Courses in Detroit, Chicago, Minneapolis and Brooklyn. In the St. Francis concerts in San Francisco Miss Cheatham's distinguished confreres have been Mme. Sembrich, Mischa Elman, Riccardo Martin and others of note. Her recital at the Auditorium in Los Angeles attracted the largest audience in the series. The Willis Wood Opera House course in Kansas City, which offers the largest and most important series of recitals in the West, brings Miss Cheatham to Kansas City for a return engagement. The management has also arranged for extra recitals in Topeka and St. Joseph.

These are, however, only a few of the important courses in which the artist has appeared this season. The individual quality of her art and her unique programs have put her in a place by herself. As one of the Western critics observed in a review lately, "Kitty Cheatham has developed a new art, one at once exquisitely subtle and exquisitely beautiful beyond the reach of imitation."

Miss Cheatham will arrive in New York a few days before her annual Easter matinee at the Lyceum Theater. It will be her last New York appearance before undertaking a tour of New England and later of Texas. These tours will delay her European engagements until the beginning of June.

## "The Bohemians" to Honor Godowsky

"The Bohemians" announce their next "Ladies' Evening with Music" on Sunday evening, March 9, at 8 p. m. The evening will this time be held at the Hotel Astor and is to be in honor of Leopold Godowsky, the famous Polish pianist. A reception will be held at 8 p. m., followed by a brilliant musicale, in which the feature will be the performance of the Piano Quartet in A Major of Rubin Goldmark, by

Messrs. Kneisel, Svecenski and Willeke of the Kneisel Quartet, assisted by Clarence Adler, pianist. This work was awarded the Paderewski Prize a few years ago and has since been produced at a regular Kneisel concert. The Kneisel Quartet, assisted by Samuel Gardner, violinist, will also play Charles Martin Loeffler's Quintet in F Major. As an added attraction, Attilio Pirelli's one-act opera, "A Lovers' Quarrel," will be produced, under the direction of Oscar Saenger, the four parts to be sung by Charlotte Nelson Brailly, Harriet Foster, Austin Hughes and Harold Mallory.

## HUNGARIAN RELIEF CONCERT

## Arthur Hartmann and Other Artists in Interesting Program

New York's concert calendar is dotted by events which draw forth audiences exclusively composed of the various nationalities which make up its population, but no European colony in our midst could produce a gathering more distinguished in appearance than that which greeted the concert for the Hungarian Relief Society at the Hotel Plaza, on February 21. Arnold Somlyo had arranged an interesting program, the contributors being Arthur Hartmann, the violinist, with his talented accompanist, William Reddick, as well as Mme. Christine Garmon, soprano, and Blanche Cobacker, the Denver piano prodigy.

Warmth of enthusiasm was manifested for Mr. Hartmann's sterling performance of a Corelli Adagio and Allegro, while he skillfully exhibited the possibilities of the G string of the instrument as outlined by Paganini in his "Moise" Variations. Later the violinist aroused the audience considerably with his presentation of the Nachez "Gypsy Dances."

Mme. Garmon won applause by her delivery of "Elsa's Dream," from "Lohengrin," while she gained a recall with three of the Brahms "Zigeunerlieder." Some of the most intense applause of the evening was lavished upon little Miss Cobacker, after her astounding octave work in the Liszt Sixth Rhapsodie, which followed a sufficiently poetic performance of the "Liebestraum," No. 3. Reasonably adequate was her presentation of the Chopin Sonata, creating the hope among her hearers that her evident gifts may be nurtured with intelligence and good sense.

K. S. C.



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## MR. CONNELL'S FORMULA FOR SUCCESS

American Baritone Gives His Rules  
for Those Who Would Win  
Fame as Singers

THE roads to musical success in America are many and varied. It is customary to speak of the road to success as if there were but one, and that so difficult that it may be mentioned in only the most pessimistic tone of voice.

In fact, there seems to be some magic connected with success in music, some mystery which only the divinely gifted few are permitted to understand. Success in business does not seem difficult, for many succeed. An understanding of certain fundamental principles, a concentration on essentials and perseverance usually bring commensurate results. If this is so in business, why not in music, for is not music, in its last analysis, business?

Horatio Connell, the American baritone, is, at least, one musician who has found a road to success for, since his first appearance in America, his popularity has had such a healthy growth that a continued success seems assured. Upon what, then, has he based this success, what are his fundamental principles, what does he consider the essentials? As Mr. Connell says:

"Success in a musical career depends on many things, but especially on those fundamental things upon which a career, in the first instance, is built. I do not refer to the business side, per se, for that is a side of the career which is subject to the control and advice of the manager as well as of the artist, but rather to those things which make the musician's art marketable. But, first, let me say that I have little or no sympathy with those so-called artists who make their products marketable by means of questionable methods of publicity, or with those recognized artists who, while their musicianship would win for them what they desire, are yet in such haste that they raise serious doubts as to their artistic sincerity by the means by which they exploit it. There is a right way of exploiting an artist's wares and, though it may not cause instant and sensa-



Horatio Connell, the American Baritone,  
Playing Tennis at Home and Hunting  
on the Moors in Wales

tional success, it will produce satisfying results in the long run.

"But, to our subject. The first requirement of a singer is a beautiful voice, and second, intellect.

"By a beautiful voice I do not necessarily mean a voice that from the first is fully developed and is ready for public singing, though that is a thing to be desired. But few of us can have that gift, and the vast majority must develop the voice. When one begins to study, the voice one hears is not to be taken as a criterion for, with proper work, a voice which at first seems only moderately good may be developed into one of real beauty of tone quality.

"Then, too, comes the question of vocal

technic. I do not mean the ability to sing difficult cadenzas and florid passages, though that is a part of technic, but rather the ability to manage the voice properly to suit all of the demands which may be made upon it in the work which the singer is to do. He must have his tone under control at all times as far as quality and power are concerned, he must study enunciation in its relation to tone production, his voice must be the vehicle for the expression of the emotion of the song. In other words, he must be free to interpret, not merely to sing. The accomplishment of such a result will take from four to six years of hard study depending on the difficulties to be overcome. Less time spent in preparation for a serious career will result in disaster sooner or later.

"With the voice so developed as to be a perfect means of expression, the singer faces his most difficult task. To sing well and correctly is merely a matter of sufficient study and intelligent effort, but to interpret a song, in other words, to be an artist, is most difficult. Unless the singer possesses intellect, unless he can apply concentrated thought to the interpretation of his songs he will remain merely a singer, not an artist. The time to develop the intellectual side of the singer is while he is studying voice. Many pupils imagine that once vocal technic is acquired the intellectual side of the art will be added in some miraculous way. There is no miracle about the ability to interpret great songs. It is simply long-continued and concentrated thought and study applied to the work in hand in an intelligent way. And along with this work must go a good musical or artistic environment, atmosphere, if you will, a choice of good musical associates, and the placing of one's self in the way of breadth of culture along many lines.

"The musical growth, both technical and intellectual, does not cease with the student days. Perhaps the most interesting development in my own art has come since I have been making my career. That I have developed is proven by the strides I have made in the past three years and the growing appreciation of my work. I believe that for the young singer the best advice is: 'Have patience to become beautiful singers and good thinkers,' with the stress on 'patience.'

## APOTHEOSIS OF BEETHOVEN

## Effect of d'Albert's Playing in His Berlin Recital

BERLIN, Feb. 5.—The exceedingly infrequency of Eugen d'Albert's appearances in concert is much to be deplored and surely the wild demonstration of enthusiasm displayed at his recent concert here should be more than sufficient to convince this pianist composer of the fair claim of the concert-goer on his magnificent faculty for Beethoven interpretation. If perfection in the concert room is attainable, it is by an hour (or six hours, if you will) of Beethoven with d'Albert. He played the thirty-two variations, Sonatas, op. 53, "Waldstein," op. 111 and op. 57, "Appassionata," Rondo, op. 51, No. 2, the "Ecosaisies," arranged by the pianist, and Rondo, op. 129. At the close his audience persisted in displaying its admiration until no less than eight encores had been added to the program.

When we hear Beethoven through the medium of this artist we wonder if we have ever before fully appreciated that greatest of composers. Emphatically, we believe there is no pianist so perfectly in sympathy with the intent and design of that master's mode of expression. Myriads of treasures lie hidden in the piano sonatas which, it seems, are never elsewhere disclosed as they are by this artist. His is a conception almost superhuman, revealing the divine greatness of Beethoven's intellect. Suffice it to say that it was Beethoven for whom we increased our dedication on that evening; we were not conscious of the interpreter, we rather contemplated the magnificence of that great genius and its elevating influence. But does not d'Albert win unto himself countless laurels for making that appreciation possible? C. M.

## Maggie Teyte Sails

Maggie Teyte, soprano, who has just completed a busy operatic and concert season in this country, sailed on Saturday for a season abroad. Miss Teyte, who will return to America in the Fall for a concert tour under the management of Haensel & Jones, will have nine appearances in nine days in four countries, as follows: Birmingham, Manchester, Liverpool, Newcastle, Glasgow, Edinburgh, London, Paris, Amsterdam. On March 13 Miss Teyte will sing in Cannes and will thereafter give seven concerts before the beginning of April and four other concerts on the Riviera. She will then make appearances in Vienna, Berlin, Paris, London, etc., and will take a vacation preparatory to her next American tour.

DENVER SENSATION: BIG  
CROWD HEARS PIANISTWhat Was Regarded as the Impossible  
Accomplished in Audience Assembled for Fleck Recital

DENVER, Feb. 19.—Last Thursday evening at Central Christian Church, Edward B. Fleck appeared in the first of a series of three subscription piano recitals arranged by Paul Clarke Stauffer. Mr. Stauffer accomplished what had been regarded here as the impossible by assembling an audience of respectable size and fine personnel to hear an entire program of piano-playing. Mr. Fleck played the Grieg E Minor Sonata, a group by Schubert and Chopin and another including the works of Rubinstein, Poldini, Richard Strauss, Debussy and Liszt. Mr. Fleck was hampered by a worn-out piano of execrable tone and this naturally limited his expressive efforts. He has wonderfully agile fingers, which encompass the most intricate passages with ease. Freedom from mannerism and a simple, modest stage deportment were gratefully noted. Mr. Fleck was cordially received and was paid the compliment of close attention throughout.

The Arion Singing Society appeared in concert at El Jebel Auditorium last evening to awaken public interest in the National Sängersfest, that will be held here in 1915. A severe snowstorm interfered with the attendance, but Director Schweikher's lusty Männerchor pleased mightily the courageous ones who braved the elements. The individual voices of the choir are for the most part untrained and some of the finer tonal effects that the director evidently strives for are consequently not perfectly realized. But several of the program numbers were nevertheless sung with fine effect, and there was always precision, spirit and intelligent use of dynamic and tempo contrasts. The choir was assisted by Florence Middaugh, contralto, whose rich-toned voice was heard in several solos; C. W. Kettering, baritone, who sang an obligato solo with the chorus so well that a repetition was demanded, and by George Hammer, violinist, who played with Mr. Schweikher the Grieg Sonata in G, op. 13. This was an excellent performance, characterized by fine unity of feeling and sterling musicianship. Sarah Hunter was the able accompanist for Miss Middaugh and the Männerchor.

Signor Bonci, who was to have sung here to-morrow evening, was obliged, on account of a severe cold, to postpone the date until April 16.

A three days' season of grand opera by Mr. Dippel's Chicago forces is at last a certainty. The dates are April 10, 11 and 12, and we are to hear "Thais," with Mary Garden and Dalmores; "Jewels of the Madonna," with Carolina White; "Lucia," with Tetrassini, and a matinee "sample" program with "Hänsel und Gretel," the second act from "Tales of Hoffmann" and a ballet divertissement. The orchestra will number sixty pieces and Campanini will be director-in-chief. J. C. W.

## Sapirstein in Newark Recital

NEWARK, N. J., Feb. 22.—David Sapirstein, under the management of E. H. Colell, gave a piano recital on Thursday evening at Wallace Hall. He presented the following program:

1. Brahms's Op. 24, "Variationen und Fuge über ein Thema von Händel." 2. Chopin, Five Preludes: Nocturne, D Flat Major, op. 27, No. 2; Two Etudes; Scherzo, B Minor, op. 20. 3. Ravel, "Jeux d'Eau." 4. Mozart-Liszt, "Reminiscences de Don Juan."

Mr. Sapirstein is a young pianist of considerable merit. He displayed a fluent technic, a beautiful singing legato and very intelligent understanding of the works performed. Unlike a great many of the younger artists appearing before the public, Mr. Sapirstein does not attempt to capture his audience by peculiar mannerisms or *effekt-hascheres*. He appears upon the platform and attends strictly to the business in hand and then departs. After the Don Juan Variations he was enthusiastically recalled and added Mendelssohn's Spinning Song. An audience of about four or five hundred heard him. S. W.

"Hymn to Liberty" Sung by Blind  
Singers Before President Taft

The "Hymn to Liberty," by Arthur Farwell, was sung by a chorus of the blind for President Taft and a large audience at the dedication of the "Lighthouse," the new building of the New York Association for the Blind, on the afternoon of Washington's Birthday. Mrs. John R. MacArthur trained the singers for several weeks beforehand. They carried their parts admirably, and were accompanied at the performance by Mr. Farwell. On the same occasion the "Invictus" of Bruno Huhn was sung by a blind singer, William Ressenkoff, with splendid effect, with Mr. Huhn at the piano.

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## IT'S BAD MANNERS NOT TO APPLAUD

**So Organist Heinroth Tells Pittsburgh Concertgoers—Advice to Music Critics**

PITTSBURGH, Feb. 24.—"Musical Criticism" was analyzed and advice bestowed upon music critics in a lecture delivered at Carnegie Music Hall Saturday night by Charles Heinroth, city organist and director of music at Carnegie Institute.

Mr. Heinroth not only paid his compliments to the critics, but also made a little attack upon Pittsburgh concertgoers, because of "their bad manners." In this instance he spoke in behalf of the artist. "Pittsburgh deserves criticism for its lack of manners at concerts and recitals," he said, near the end of his lecture. "At the recent Gerhardt recital, I noticed an entire row in which not one hand was raised in applause. It was not because they didn't like what they heard—they did like it. But some people abstain from applauding because they want to appear blasé. It has become the custom in civilized countries to bring the palms of the hands violently together to show approval. It is the refusal of the great majority of concertgoers here to take part in such proceedings that is responsible for the impression that has gotten abroad that Pittsburgh is barbaric. Do not antagonize the performer. He is sensitive. Treat him generously. He will be happy and you will be too."

Mr. Heinroth said that a critic should know the great masterpieces, have an appreciation of the constant changes in musical writings and musical performances and an expert knowledge of harmony, expression and good style and the faculty of thinking both rapidly and clearly.

"It takes courage to tell the truth," said the speaker, "and the truth often hurts. Of course it is disagreeable to tell women that they are wholly incompetent or cannot sing in tune. A wise critic remembers that musical artists are the most sensitive people on the face of the globe. They should be careful to take the sting out of rebuke and

not necessarily offend. Artists are beginning to rebel against some glaring critical inconsistencies. In defense of the critic it may be said that there will always be personal preferences in music. A critic should not let personal sympathy warp his judgment. His, however, is the most difficult of all callings."

Mr. Heinroth remarked that Americans generally are worshippers of tone rather than of music.

Another of the series of orchestra concerts under the auspices of the Pittsburgh Orchestra Association was given last week at Memorial Hall by the Minneapolis Symphony Orchestra, Emil Oberhoffer conductor, and Tina Lerner, the celebrated Russian pianist, as soloist. It was an all-Tschaikowsky program and embraced the "Juliet" Overture, Piano Concerto in B Flat Minor and the Sixth Symphony. It was given excellent interpretation and warmly applauded. Miss Lerner played marvelously. E. C. S.

**Mr. La Ross with Lehigh Valley Orchestra**

ALLENTOWN, Pa., Feb. 22.—Earle D. La Ross, pianist, who appeared here as soloist with the Volpe Symphony Orchestra in the early Fall, was again a soloist with orchestra at the last concert of the Lehigh Valley Symphony Orchestra. Mr. La Ross aroused the audience to an exceptional display of enthusiasm with the result that he was compelled to submit to many recalls and was at last prevailed upon to respond with an encore.

Mr. La Ross played the Chopin concerto with an understanding which revealed his appreciation of the composer's melodic ideas. His playing was brilliant and was technically good, but he won his success primarily because of his ability to play the more delicate passages with clarity and distinctness and because of his emotional power.

**Engagements of Corinne Welsh**

In February Corinne Welsh appeared as soloist with the Hartford Musical Club, Hartford, Connecticut; in joint recital with Florence Hinkle at the Plaza, New York; appearances in Saginaw, Michigan; Washington Court House, Ohio; Delaware, Ohio; Jamestown, New York; Wallingford, Connecticut. Later in the season she will appear as soloist with the Schubert Club of Jersey City and with the Apollo Club in Brooklyn.

## NOTED PIANISTS PLAY FOR PHILADELPHIANS

**Tina Lerner and Max Pauer as Orchestral Soloists—Oberhoffer and His Orchestra**

Bureau of Musical America,  
No. 10 South Eighteenth Street,  
Philadelphia, Feb. 22.

THE Academy of Music was well filled on Monday evening when the Boston Symphony gave its third concert of the season, with Max Pauer as the piano soloist. The orchestra, under Dr. Muck, once more gave delight and satisfaction to a Philadelphia audience by its rendering of Mozart's C Major symphony, the "Jupiter," the "Siegfried Idyl" of Wagner, and Strauss's "Till Eulenspiegel and His Merry Pranks," while Mr. Pauer won a genuine triumph, in spite of the fact that his selection of the Mendelssohn Concerto in G Minor was not to be regarded entirely as a wise one. However, the manner in which he played the composition gave it new interest and revealed beauties not always apparent, so that he was able deeply to impress the audience. His superior technical ability, sense of rhythm and poetic style made his interpretation so fine that there was a desire to hear him in music of another sort.

The Minneapolis Orchestra came to Philadelphia for the first time last Wednesday evening and at the Academy of Music appeared before an audience that nearly filled the house and which gave close attention and showed appreciation of the conscientious work of the Western musicians, who had the assistance of Tina Lerner, the pianist. Emil Oberhoffer, the conductor, showed authority, understanding and something of the poetic quality in his wielding of the baton. He had ease and pliancy of manner and style, in addition to masterly musical efficiency, and personally scored an emphatic success. The work of the orchestra was notable for vigor, for earnestness and the enthusiasm that betokens ambitious endeavor. The playing of Brahms's Symphony No. 1, in C Minor, had breadth of style, and there was a creditable display of technical facility in the various choirs, though at times there was missing the smoothness, the richness of tone and the balance to which local audiences are accustomed in the work of the Philadelphia and Boston orchestras. The brasses were inclined to become strident and to lack tonal consonance with the strings and woodwinds, the most meritorious part of the orchestra being the string portion. Mr. Oberhoffer's selection of Beethoven's "Egmont" overture as the first number on the program and the finale to Wagner's "Rheingold" as the close tended to give variety and to heighten interest, while the playing by Miss Lerner of Tschaikowsky's Concerto, No. 1, B Flat Minor, op. 23, as the third of the four numbers, was the most popular feature of the concert. Miss Lerner, slight, dark and pretty, of winsome, unassuming grace of manner, executed the Tschaikowsky music with a complete technical mastery of the instrument, while, without showing great depth of intellectual insight or poetic inspiration, she played the piano passages with delicacy, and the runs and trills in the bravura passages fell from her fingers with skilful accuracy and rapidity. The audience applauded the fair pianist in a manner that left no doubt of her conquest, recalling her many times, no encore number being granted, however. An interesting concert took place before an audience that filled Witherspoon Hall on Tuesday evening, when the Matinée Musical Club Choral, under the direction of Helen Pulaski Innes, presented a program of several attractive features. The chorus, while not large, is made up of women's voices that have been carefully selected as to quality and balance of tone, the individual talent of the singers and the careful and artistic training of Mrs. Innes having produced admirable results. Thus on Tuesday evening there was much to charm in the interpretation of Weil's "Spring Song," Rubinstein's "Wanderer's Night Song," "My Desire" and "Twas April," by Nevin, and the other ensemble numbers of especial interest being the singing by Maud Hanson Pettit, soprano, of the prize song of the annual competition (Manuscript Society judges) entitled "In April," composed by Letitia Radcliffe to words by Florence Earle Coates. The soloists of the evening, all of whom were received with deserved cordiality, were Dorothy Johnstone Baseler, harpist; Dorothy Goldsmith, pianist; Helen MacNamee Bentz,

soprano; Elizabeth Porter Earle, mezzo-soprano; Mary Newkirk, contralto, and, assisting the chorus, Dr. S. H. Lipschütz, baritone with Clarence K. Bawden as accompanist. There was an especial degree of favor for Miss Goldsmith, the talented young pianist, who played with admirable technical fluency Chopin's Fantasia-Improvisation and Evler's florid paraphrase on Strauss's "Blue Danube" waltz, which was well executed, bringing the youthful artist an enthusiastic recall and demands for an encore. The second part of the program consisted of the cantata, "A Legend of Granada," by Henry Hadley, with Mrs. Bentz and Dr. Lipschütz as soloists.

In the reception room of the Musical Art Club on Thursday evening the Manuscript Music Society gave another of its private recitals of works by Philadelphia composers, the program including a group of piano numbers by Heinrich Pfizner, four songs of noteworthy merit by Agnes Quinlan, admirably sung by May Ebrey Hotz; incidental music to four poems by Florence Earle Coates, composed and played by Letitia Radcliffe, pianist, and a quartet for strings, written by Henry A. Lang and played by Hedda van den Beemt, David Dubinsky, Emil Hahl and Bertrand Austin.

The Cantaves Chorus, under the direction of May Porter, gave a concert with marked success before a "capacity" audience at the Drexel Institute last Thursday evening. The chorus, admirably trained and artistic in its interpretation, was especially pleasing in Bartlett's arrangement of "The Lost Chord," which is written in five parts, and in "The Katydids," by Edward Curtis and "The Two Clocks," by James Rogers, which were encored, while of especial interest was the fine rendering of W. W. Gilchrist's cantata, "The Knight of Toggenberg," with Elizabeth C. Bonner as contralto soloist. In addition to Miss Bonner the chorus had the valuable assistance as soloists of Henri Merriken, tenor; Edna Florence Smith, soprano, and of Marie F. Wesbroom-Dager at the piano and James M. Dickinson at the organ.

ARTHUR L. TUBBS.

### NEW ENCORE SONGS

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*The Distinguished French Tenor*

Mr. H. T. Finck, The New York Evening Post, Jan. 31st, 1913—The oftener one hears Mr. Clement, the more one realizes that few such artists have ever been heard upon our stage. His voice is not remarkable, but the certainty with which he uses it, its color and all the means of expression, are so completely under his control that he makes everything he sings interesting. **THIS CAN BE SAID OF NO OTHER MAN BEFORE THE NEW YORK PUBLIC TODAY UNLESS THE EXCEPTION BE CARUSO.**

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## MME. CIAPARELLI-VIAFORA'S RECITAL

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New York Program

**G**INA Ciaparelli-Viafora, soprano, gave a song recital in Æolian Hall on Wednesday evening of last week, assisted by Salvatore Giordano, tenor. The program was as follows:

Orfeo—Ecco purch' a voi ritorno, Claudio Monteverdi; Arietta—Danza, fanciulla gentile, Francesco Durante; Il Podesta' di Chioggia, Fernando Orlandi; Canto Popolare Toscano—Ogni sabato apre il lume acceso, Luigi Gordigiani; G. Ciaparelli-Viafora; Manon—Sogno, Massenet; Lolita, Buzzi-Peccia; Salvatore Giordano; Così Fan Tutti—Un'aura amorosa, Mozart; Don Giovanni—Vedrai carino, Mozart; Separation, P. L. Hillenmacher; Après l'Hiver, E. Lavigne; G. Ciaparelli-Viafora; Torna, Denza, Ideale, Tosti; Salvatore Giordano; Memory (new), Aldo Randegger; Durante il Temporale (new), F. S. Colina; Estasi d'Amore (new), Ed. Vitale; G. Ciaparelli-Viafora; "Until," W. Sanderson; "Bohemian Cradle Song," Smetana; "The Birth of Morn," Franco Leoni; "The House of Too Much Trouble," Th. A. Hoeck; G. Ciaparelli-Viafora; Tosca—(duet) Qual'occhio al mondo, Puccini, G. Ciaparelli-Viafora-S. Giordano.

To do justice to a program containing such numbers as the Monteverdi, Durante and Mozart arias it is necessary that the artist should be possessed of a vocal equipment of very high order, of a broadly developed technic and finish of style. Mme. Ciaparelli-Viafora has all these qualifications. Her voice has a rare beauty of timbre, warmth, color, flexibility and a wide range. It is, moreover, admirably handled and in matters of phrasing, intonation and clarity of enunciation it is invulnerable to criticism. Her interpretations show a gaining intelligence, taste and musical feeling none too often encountered.

The soprano gave the seventeenth and eighteenth century airs with nobility of style and was especially successful in imparting to the number from Monteverdi's "Orfeo" all of the lofty eloquence of ex-



Photo by Mishkin

Mme. Gina Ciaparelli-Viafora, the Gifted Italian Soprano, Who Gave a Recital in New York Last Week

pression and the classic reposefulness which it demands. She furnished a delightful contrast to it by her performance of the charming Tuscan folk song "Ogni sabato apre il lume acceso." Both the Mozart arias were delightfully given. The more modern Italian and English songs were given with equally satisfactory effect and roused the audience to the warmest applause. The duet from Tosca had fine emotional effect as the soprano and Mr. Giordano did it. The tenor proved himself an artist of fine qualities and greatly pleased his hearers by the charm and finish of his singing.

Max Liebling played the accompaniments excellently.

### CLARA BUTT'S POPULARITY

More Than \$5,000 in Box Office After Her Winnipeg Concert

A dispatch which Loudon Charlton received from Winnipeg states that the receipts of the Clara Butt-Kennerley Rumford concert in that city were over \$5,000. The Walker Theater was filled to its capacity, and several hundred persons turned away, while the ovation given the English singers was tremendously enthusiastic.

Mme. Butt and Mr. Rumford will give their farewell New York recital before starting for the Pacific Coast in Carnegie Hall on Monday evening, March 3. For this occasion an all-English program has been arranged. Not for several years has an American tour of foreign singers proved as sensational as that of this distinguished contralto and baritone. Crowded houses have been the rule, while in a number of cases return engagements have been demanded. It is practically assured that Mme. Butt and Mr. Rumford will return to America at the conclusion of their tour of Australia, for their American following has now grown to such proportions that an annual visit may safely be counted upon.

### British Folk-Music Choral Settings for the Schola Cantorum

Percy Grainger's British folk-music choral settings, which are dedicated to the memory of Edvard Grieg, will be a novel feature of the next concert of Kurt Schindler's Schola Cantorum on March 12. These old English songs which have recently been brought to light by the researches of scholars like Cecil Sharp and Mary Neal, and have been so attractively sung in New York by the Misses Fuller, are arranged for full chorus (six part) by Percy Grainger, a rising young composer of London, and have been the vogue in England during the last few years. A novel effect is obtained in the choral arrangement of an old Irish tune which is sung without words in rich and varied harmonies. Other numbers in this group will be the old ballad "I'm Seventeen Come Sunday," the melody of which forms the principal theme in the Finale of John Powell's Violin Concerto, and a humorous setting of the song "King Arthur Had Three Sons," arranged by Rutland Boughton, and first performed at the Leeds Festival in 1907.

### Trenton Chorus Reorganized

TRENTON, N. J., Feb. 24.—The Arion Glee Club, for many years the most popular and successful musical organization in New Jersey's capital city, is again under the conductorship of William Woodhouse, Jr.,

who was its musical director for over nine years. Recently the old club, under other direction, was formally disbanded because of lack of interest of its members. Its old friends, who had dropped out of it for various reasons, reorganized it on February 15, and are planning a membership of eighty instead of the old number, which was fifty. Within a week more than forty singers were enrolled, the former conductor secured, a concert planned for May and a larger and better Arion Glee Club assured.

### Charles C. Washburn Joins Faculty of Nashville School

NASHVILLE, Tenn., Feb. 22.—Charles C. Washburn, baritone, who is widely known among schools and colleges for his lecture recitals on various subjects, will, in the future, devote his entire teaching time to the Ward-Belmont school in this city. This will not interfere with the recital tours which Mr. Washburn has planned for this season.

As a voice teacher in this city, and in his capacity as teacher in the voice departments of other institutions, Mr. Washburn has shown his ability to be placed in

### ZENATELLO SINGS SIX ROLES IN ONE WEEK


**T**O sing the first tenor rôles in "Pagliacci," "Otello," "The Jewels of the Madonna," "Carmen," "The Girl of the Golden West" and "Aida" in a series of performances given within a period of seven days is a feat from which the majority of operatic tenors would shrink and which indeed many could not accomplish. It is this *tour de force* which has again attracted attention to one of the leading of present-day tenors, Giovanni Zenatello, who is now finishing his third season as a member of the Boston Opera Company. When he gave his familiar stirring performance of the rôle of *Rhadames* in "Aida" last Saturday afternoon he completed the series of six different operas in seven days.

It was after this performance of "Aida," remarkable in many ways, that Weingartner, who conducted, engaged Zenatello and his talented wife, Maria Gay, the *Amneris*, for performances of this work next September in Hamburg. Both artists have also been engaged for a season in the early Fall at the Royal Opera, Berlin. With each season Zenatello has advanced in his art. His voice has shown constant refinement and has also broadened and his interpretations have become masterly.

charge of such an important part of the school work. In addition to his teaching, he will also have charge of the general musical life of the institution and will give a course of lectures and recitals and direct some of the ensemble organizations. He will also maintain his private studios for the benefit of those who, while affiliated with the school, prefer to study here.

Mr. Washburn's most recent recital was at Hollins College, Va., in a program of songs by American writers. The songs were in English and the program was varied in its appeal. He also appeared in a musicale before the Potpourri Club in this city in a program of Stevenson songs, the words being set by Sidney Homer and John A. Carpenter.

Mischa Elman has already been engaged for the next Leeds Festival, in October.



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### NEW SAN FRANCISCO STUDIO

Frederic Vincent Back from Europe to Teach Singing

SAN FRANCISCO, CAL., Feb. 19.—Frederic Vincent, basso, has returned to this city and has opened a vocal studio after several years' absence.

Mr. Vincent has spent the last several years in Europe, where he has studied voice and coached under the best masters and comes home well equipped for his work.

He will devote his efforts to the teaching of voice and will also enter the concert field, having had much success in this line abroad. He will undoubtedly be an acquisition to the musical life of the far West.



Frederic Vincent

### Elsa Fischer's Début as Violinist

Elsa Fischer, a young violinist, and Mrs. William Mason Bennett, pianist, were heard in a sonata recital at Æolian Hall last Monday afternoon. They offered an attractive program consisting of Grieg's C Minor Sonata, the Beethoven in G Major and the César Franck in A. Miss Fischer's playing discloses earnestness and evident sincerity of purpose, though her style is rather amateurish and her tone lacking in smoothness. Mrs. Bennett carried out her share of the proceedings with great energy.

H. F. P.

### Melba Plans Memorial Concert to Scott

LONDON, Feb. 22.—Mme. Melba, who has returned to London after a long tour of the provinces, is planning a great memorial concert to take place in May for the benefit of the family of Captain Scott, the ill-fated Antarctic explorer. She hopes to raise \$20,000 and settle it upon Peter Scott, the infant son of the explorer. Mme. Melba is to sing at Covent Garden beginning in May and her next following engagements will be in the United States and Canada.



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## GERHARDT TRIUMPHS IN BUFFALO RECITAL

Her Singing Leaves Indelible Impression  
Upon Her Hearers—Local Pianists  
as Recital Givers

BUFFALO, Feb. 19.—Elena Gerhardt scored a triumph at her song recital given under the auspices of the Twentieth Century and Chromatic Clubs last evening. Her program represented Schubert, Schumann, Brahms, Hugo Wolf and Richard Strauss.

Miss Gerhardt illumines the varying sentiments of the songs she sings, in a manner that appeals both to the intellect and emotions of her hearers. Her voice, too, in its sympathetic quality and variation of tone color, is compelling, and enables her to convey a message that leaves an indelible impression. In response to insistent applause, the program was supplemented by several encore numbers. Miss Gerhardt is fortunate in having as accompanist such an authority as Ehrich Wolff, whose work was of superlative excellence.

R. Leon Trick, one of the younger pianists of Buffalo, has entered the professional ranks. Mr. Trick has been a serious student for years, first under Mrs. Showerman-McLeod, of this city, and latterly with Leschetizky, in Vienna. At the recital he gave February 11 he disclosed fine technic, a remarkable sense of rhythm and interpretative ability of sufficient excellence to warrant the prediction that he will prove a factor to be reckoned with in the pianistic ranks.

The artistic entente cordiale recently established between the Fortnightly Music Club of Cleveland and the Buffalo Chromatic Club, was fittingly inaugurated the afternoon of February 15, when an interesting musical program was presented at the regular meeting of the Chromatic Club, by Mrs. Leroy P. Sawyer, soprano; Mrs. Charles P. Williams, violinist, and Betsy Wyers, pianist, members of the Cleveland Club. Plans formulated include an occasional exchange of programs between the two clubs, and next month Margaret Adsit Barrell, contralto, and Mrs. Oucken, pianist, will give, as representatives of the Chromatic Club, a program before the Cleveland Club.

An instructive lecture recital on the orchestra and its instruments was given by Mary N. Howard in Grace Universalist Church recently.

Two fine piano recitals were given the evenings of February 3 and 10 by Georgia Richardson, a newcomer in Buffalo. The program at the second recital was interesting from the viewpoint of the novelties it presented, two of which, entitled respectively, "Poem," by Dubois, and "Melodie," by Dal Young, met with hearty admiration. In a Liszt "Rhapsodie," the Schumann "Symphonic Studies" and a Beethoven "Rondo" Miss Richardson displayed pianistic gifts of a high order.

Ella M. Snyder, soprano, sang before the Historical Society February 11, and the beauty of her voice was much appreciated in two groups of songs. Her accompaniments were sympathetically played by Cora J. Taylor. F. H. H.

## SCHUBERT QUARTET CONCERTS

Four New York Singers Appear with  
Success in Bridgeport

BRIDGEPORT, CONN., Feb. 19.—The Schubert Quartet of New York, who made so excellent an impression here last year, appeared here again this week with signal success. Two programs were given, enlisting the services of Mildred Graham Reardon, soprano; Marie Bossé Morrissey, contralto; Forrest Robert Lamont, tenor; George Warren Reardon, baritone; Eleanor Stark Stanley, pianist, and E. Marie Sonn, reader.

The four singers united in their first program in singing excerpts from "Faust," two old English madrigals, Morgan's "Song of the Water Nixies" and Fanning's "Song of the Vikings." Solo numbers were also given, including Mrs. Morrissey in the air "Ah! My Heart is Weary," from Goring-Thomas's "Nadeshda," which she sang with much feeling; Mrs. Reardon in songs of Whelpley, Clough-Leighter and Hildach, to all three of which she brought an inspiring delivery, and Mr. Reardon's highly dramatic singing of Homer's "The Pauper's Drive." In addition Messrs. Lamont and Reardon sang Sargeant's duet "Watchman, What of the Night?" In pieces by Grieg, Balakirew and Scriabine, Mrs. Stanley also won decided approval.

At the second concert the quartet presented Lane Wilson's cycle "Flora's Holiday" with little short of an ovation, the old English melodies being much to the liking of the audience. They also sang Henschel's "Morning Hymn" and Parker's "The Lark Now Leaves" with excellent effect, their

ensemble being commented on as being extraordinarily fine. Mr. Lamont on this occasion sang the "Onaway, Awake Beloved" from Coleridge-Taylor's "Hiawatha's Wedding Feast," while Mmes. Reardon and Morrissey joined in a number from Henschel's "Serbisches Liederspiel," called "An die Nachtigall." Mr. Reardon again won unanimous approbation for his artistic singing in Bruno Huhn's "Invictus" and A. Walter Kramer's "Die Ablösung."

## PITTSBURGH CHORAL MUSIC

Florence Hinkle Soloist in "Moses in Egypt"—Julia Culp's Recital

PITTSBURGH, Feb. 24.—A splendid performance of Rossini's "Moses in Egypt" was given at Carnegie Music Hall last Friday night by the Mozart Club; James P. McCollum, conductor, and Florence Hinkle, principal soloist. The latter was in good voice and sang to the entire satisfaction of the audience. The ensemble work of the chorus was good. The principal characters, in addition to that of Miss Hinkle, were taken by Emma Bingler-Wolf, Winifred Reahard, Houghard Neilson, William Beard, John R. Roberts, I. Kay Myers, Vernon G. Carey and A. J. Elliott. Their work was good.

Julia Culp gave a splendid recital at Carnegie Music Hall last week, her concert being one of the most enjoyable of the season. She is unquestionably one of the finest singers to visit Pittsburgh this season. She has an exceptionally pleasing voice, flexible and powerful. E. C. S.

Ludwig Hess Triumphs as Soloist with  
Russian Symphony Orchestra

Ludwig Hess, the eminent German tenor, won a signal success on the evening of February 15 when he appeared as soloist with the Russian Symphony Orchestra. Mr. Hess, besides being a tenor of international reputation, has won recognition of a high order as conductor of the Munich Concert Society. At the Carnegie Hall concert he sang with rich, clear voice, the Prize Song from "Die Meistersinger" and was rewarded with prolonged applause. He gave a number of encores.

## MME. ALDA SOLOIST AT DAMROSCH CONCERTS

William Durieux, 'Cellist, Another Attraction of New York Orchestral Programs

The services of two soloists were enlisted at the concert of the New York Symphony Orchestra in Æolian Hall Friday afternoon of last week. The artists were Mme. Alda, the Metropolitan soprano, and William Durieux, one of the 'cellists of the orchestra. Mme. Alda was given a royal welcome for her singing of an air from Mozart's "Re Pastore" and a group of songs by Caccini, Philider, Wilson, Siegfurd Lie, Hallett Gilberté and La Forge. She was in good vocal form and fluency and charm of expression distinguished her work. She was especially successful in exposing the airy graces of Philidor's "Je ne suis qu'une Bergère," Wilson's "Shepherd, thy demeanor vary," and Gilberté's "Phyllis."

Mr. Durieux played Faure's "Elegie" and a "Tarantella" by Victor Herbert. His tone is pleasing, though neither large nor of much warmth. His intonation is not always of the surest, but otherwise he disposed of the tricky "Tarantella" with good technical effect. One of the strings of his instrument broke during this number, but by quickly exchanging his 'cello for that of one of the other players he managed to avoid any very embarrassing contretemps. He was liberally applauded.

The orchestra played in good style Gluck's noble "Iphigenia" Overture, Elgar's tiresome "Enigma" Variations and that same composer's "Pomp and Circumstance" March. The same program was repeated last Sunday. H. F. P.

## "Conchita" to Brescia's Liking

MILAN, Feb. 8.—Zandonai's "Conchita" has just been performed for the first time at the Grand Theater of Brescia. The public evinced great interest in the work and a good success was obtained. Tanzi was the conductor. A. P.

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## VIOLINIST AS "MAN WITH THE HOE"

Practical Farming Now Interests Arthur Hartmann, Who Reads Crop Reports on Tour—"The Singer's Lot a Happy One," Sighs This Instrumentalist Enviously

"TO arouse an indifferent audience: Take some pizzicati and a few harmonics, mix well and serve while hot."

Such is the recipe given by Arthur Hartmann for the use of his fellow-violinists. "That is the answer I gave," explained the artist, "to one of a list of questions sent to me by a man who was seeking material for a new book. I might have added to my recipe: 'Or else play the Dvorak Humoresque.' I will say, in self-defense, that I have never fallen back upon the infectious melody of Dvorak."

"Seriously, isn't it rather disheartening," continued the violinist, "that when an artist plays a sonata or a concerto with serious interpretation and thoughtful musicianship, he may find little or no response from the ordinary audience, whereas his playing of some pleasing trifle calls forth a demonstration? It sometimes prompts the question, 'What's the use of art, after all?' I often play a little slumber song of my own, and it is of the sort which makes dear old ladies come up and ask if there are any words to it, while one man has asked permission to make a choral arrangement of the number. Yet there are some of my songs which, although they



Arthur Hartmann

have drawn all sorts of critical commendation, do not readily find singers who will present them. What is the answer to such a situation?"

As compared with singers, Mr. Hartmann is inclined to paraphrase W. S. Gilbert to the extent of declaring "an instrumentalist's lot is not a happy one."

### Health-Giving Vocalism

"From the very standpoint of health," he avers, "the singer has an advantage over the violinist or pianist, in that every process of his public performance is health giving, from his deep breathing to the exercise of the diaphragm, etc. The instrumentalist, on the other hand, uses up all of his nervous energy in the performance and comes out as limp as a wet rag. Should there not be some compensation for this inequality?"

It was suggested that the singer has his share of worries resulting from the effects of bad weather upon his vocal chords. "Certainly, one should not hold anything against the singer," admitted Mr. Hartmann, "just because nature has been more kind to him in some respects than it has been to the instrumentalist, but one may wonder at the public sometimes, in its attitude toward vocalists. For instance, you may take the case of some two-hundred-pound prima donna, who coyly blows kisses to the audience, sings an operatic aria with no voice and then starts a tumult of applause by singing 'Annie Laurie' or 'Comin' Thro' the Rye.' Can you imagine what would happen to a violinist if he came out and played 'Old Folks at Home' or 'Old Black Joe'?"

If Mr. Hartmann ever lays down the "fiddle and the bow" there is little doubt that he will take up the "shovel and the hoe," for farming has shared his attention with music during his American stay. On a farm belonging to Mrs. Hartmann's family the violinist has been tilling the soil quite after the manner of the figure in a Millet painting, clad in a farmer's workaday attire.

"Most of my reading while on tour," added Mr. Hartmann, "has been devoted to treatises on such mundane matters as the proper way of raising cucumbers and to the illuminating reports of the Department of Agriculture. On the farm I took a special interest in the raising of chickens, and as I am somewhat too tender-hearted to guillotine them there was a flock of some fifty fowls. We became such friends that I used to pat them on the head as if they were pet dogs, and they would follow their fiddler friend down the road quite as if I had been Hamelin's 'Pied Piper' and they the village children."

### Paradoxical Taste of Paris

At the conclusion of Mr. Hartmann's present American tour he returns to Paris, which has been his home for some time. "I prefer to live in Paris," confessed the artist, "on account of its high standards of violin playing. The taste of the public in regard to composers is rather paradoxical, for along with its ultra-modern tendencies it is inclined to insist upon its admiration for music of the classical school. For instance, when Pierné and I were picking out the concerto which I was to play under him with the Colonne Orchestra he suggested the Mozart E Flat. This was included in a program with modern French works, scenes from operas in concert form and all manner of music, in the midst of which I was told that the Mozart phrases fell upon the ears like balm."

"No doubt my American friends fancy that I spend most of my time touring while I am in Europe, but actually I am much occupied with my score or so of pupils in Paris. Now and then I make tours of two weeks' duration, but you must remember that one can cover Swit-

zerland or Holland very comfortably in a fortnight."

Mr. Hartmann is to be the soloist with the New York Symphony Orchestra at Aeolian Hall on March 2, playing the same Mozart concerto, by the way, which was relished by the Colonne public in Paris.

K. S. C.

## MAGGIE TEYTE SINGS "AU REVOIR" IN HER RECITAL

English Soprano Reverts to Debussy in Final Appearance of Season, with American Songs for Encores

"Au revoir" to America until next season" was the message conveyed to Maggie Teyte's admirers in the English soprano's recital at Aeolian Hall, New York, on February 20, for two days later she departed for her European engagements.

In this farewell appearance Miss Teyte reverted to first principles, in that she offered as the feature of her program a set of songs by Debussy, as a disciple of whom she had first been greeted in this country, instead of the numbers by American composers, whose valiant champion she has lately been. To be sure, the little singer did supplement her set program of French, German and Italian songs with a series of encores in English at the close of the performance.

It was in this additional program that Miss Teyte revealed much of the charm of her personality, for she was in her sprightliest mood, advancing almost to the arms of the throng around the platform and even consulting with one enthusiast as to the choice of one of her encores. These favorite extras included Sidney Homer's "Dearest," Leoni's "The Birth of Morn," "An Open Secret," by R. Huntington Woodman, and "Her Rose," by Coombs.

That instinctive sense of Debussy's atmospheric qualities, which has marked Miss Teyte's performances of the French composer's songs, was again delightfully in evidence, and she added a warmth of tonal coloring which exerted a strong appeal. "La Chevelure" was greeted by notably insistent applause, while the singer was compelled to add two encores after the "Femmes de Paris," the lilting "Frantoches" arousing especial enthusiasm.

Of her opening group in the Italian style Miss Teyte found such favor for her delivery of Parelli's "Invocazione a Venere" that she was forced to repeat the number. Happiest among her various lieder presentations were Schumann's "Im wunderschönen Monat Mai" and "Ich Grolle Nicht."

K. S. C.

## Cavaliere-Muratore Concert Pleases Syracuse

SYRACUSE, N. Y., Feb. 21.—Lina Cavaliere and Lucien Muratore gave a concert here Wednesday evening in the Empire Theater to a fair sized audience that seemed to delight particularly in Cavaliere's singing of some "Canzone Napolitane," in the Saint Sulpice scene from "Manon" and a scene from "Cavalleria Rusticana," that the two sang together in costume. The remainder of the program consisted of "Chansons Provençales," sung by Muratore, and French songs and duets sung together.

At the last meeting of the Salon Musical Club an interesting program of American composers was presented. Helen Blanding and Mabel Hoyt sang. Christina McLennen and Mrs. Martin Knapp played, and Kathleen King read a paper on the MacDowell pageant.

L. V. K.

## Miss Wycoff Sings in West Virginia

HUNTINGTON, W. Va., Feb. 22.—Eva Emmet Wycoff, soprano, was the soloist of the second concert of the Huntington Choral Association, Alfred Wiley, conductor. The program consisted of a miscellaneous first part and Hiawatha's Wedding Feast. Miss Wycoff in her aria and group of songs demonstrated her artistry and displayed a beautiful voice. Her technical proficiency in her more florid numbers was especially notable.

## M. CLÉMENT SINGS IN ENGLISH, IN NEWARK

Distinguished French Tenor Revealed in a New Role, Arousing Genuine Enthusiasm

NEWARK, N. J., Feb. 22.—The big event in Newark's musical season undoubtedly was the recital of the French tenor, Edmond Clément, at Wallace Hall on Friday evening. Through the inclement weather a great number of patrons failed to appear, but those that did come enjoyed an evening of artistic singing such as is seldom to be heard in this community. The audience showed its appreciation by a reception for the singer that surpassed anything heard in Newark in many years.

M. Clément was in excellent voice and gave of his best. The program was in four groups, one of them of four English songs:

"Rondel," Dubois; "Romance," Debussy; "Mignonne," Bruneau; "Aux Oiseaux," Bernard; "Amadis," Lully; "Avec mes sabots," Arcadet; "Venez, agreable printemps," Weckerlin; "Rêve de Manon," Massenet; "The Birth of Morn," Leoni; "Sweet Wind That Blows," Chadwick; "Her Rose," Coombs; "To a Messenger," La Forge; "La Batelière," Weckerlin; "Chant de Trouvere," K. Schindler; "Bergère légère," Weckerlin; "Les Filles de la Rochelle," Tiersot.

After the first group he was enthusiastically recalled again and again and finally added two more songs. In the second group he was compelled to repeat the lilting "Avec mes sabots," and then to add another number. The third group showed the artist in a new rôle—that of a singer of English—and he was no less successful in his English rendition than in the French. His pronunciation was almost perfect, there being but a very slight trace of French accent noticeable occasionally. The audience insisted upon a repetition of La Forge's "To a Messenger," after which M. Clément was again compelled to add another number.

In the fourth group, the "Bergère légère" seemed to strike the fancy of the auditors, and this had to be repeated. At the close of the concert the audience made no move to depart until M. Clément added another of his exquisitely rendered chansons.

M. Maurice Lafarge accompanied M. Clément in his usual artistic manner.

The Russian dancers headed by Nijinski and Karsavina have not met with the same cordial reception in Vienna that has greeted them wherever else they have appeared.

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## A NATION ASLEEP

**Richard Aldrich Raises a Pertinent Question—Why are not Good American Scores Re-heard?—The Question Much Deeper than it Appears—A Hiatus in American Musical Progress—Static National Condition**

By ARTHUR FARWELL

RICHARD ALDRICH, in a recent issue of the New York Times, raised a point regarding the hearing, or rather the re-hearing of American orchestral compositions, which is of far more than passing interest. It is a matter which, if pursued farther than Mr. Aldrich takes it, leads down to the very roots of a condition governing American musical advance which has not yet been properly analyzed and explained.

The major part of Mr. Aldrich's article is a statement to which every sane American composer will subscribe, namely, that there is no lack of opportunity for Americans to gain hearings of their orchestral works. The matter is far less difficult than it was a few years back, when there were fewer orchestral concerts, fewer good American scores, and greater need of economizing program space for the sake of the classics. No American composer who has a good score and goes about it in the right way will find more than a normal difficulty in getting a hearing to-day.

It is the curious fact, however, that that one hearing is usually the Alpha and Omega of that particular score's career, that causes Mr. Aldrich to raise the present question. Why this American monopoly of subsequent oblivion, especially, I am emboldened to add, when new European scores sometimes of less value are practically certain to make the rounds of our symphony orchestras after their initial introduction to the country?

### Why They Are Not Repeated

The question, as Mr. Aldrich puts it, refers more particularly, it is true, to the reasons why such scores are not oftener re-heard in performances by the same orchestra, but this is only one aspect of the general question. Commenting on the hospitality of the conductors of the Theodore Thomas Orchestra to American composers in the past, as revealed by an examination of the programs, he writes,

A rather disquieting reflection aroused by scrutinizing these Chicago records relates to the few repetitions that American works once performed have had in these concerts. They are,

in fact, very few indeed. . . . If they were valuable and successful in repaying production at all, did they not deserve repetition from time to time? . . . What is the significance of this part of their record?

Mr. Aldrich further points out that the standard and attainments of American composers are constantly rising, and that it would unquestionably be easily possible to have a more frequent repetition of American works on the programs of most of the American orchestras without danger of driving the people away.

Perhaps the fact that I have made American music and musical conditions my especial field of study for twelve years, and the further facts that I have never had to go without a hearing of any of my own orchestral compositions, and have seldom had a re-hearing of any of them (I say this without blushing in the slightest for my scores), and know the reason why, constitutes me the appointed answerer of these questions. At all events I can give an answer.

A paragraph, and a brief one, will suffice for the many American scores, including my own, which are not worth a re-hearing. For such scores one hearing is enough. The American composer has had, and will have, to do much by way of mere essay and experiment. He must try his wings, but flight will not always result.

The discussion concerns itself with compositions which are thoroughly deserving of further hearings, and there are many of them, as Mr. Aldrich indicates. The fact that such compositions do not get the re-hearings which they certainly should have should wake Americans up to a sorry hiatus which exists in the condition and conduct of their musical progress.

### Our Culture Is European, Not American

The fact upon which the whole question rests is the simple fact that our whole musical culture life in America is not American but European. And here let me state emphatically that I am not implying an antagonism between European and American interests, which would be a very small way of looking at the matter. The matter is evolutionary—a mere chance in the way in which things happen to have happened. But evolution is not yet through working.

Our musical machinery—specifically the symphony orchestra—is, and has been from the beginning, a European product, created to serve European ends, as far as the performance of music is concerned, however true it is that the music was to be performed for American ears. This was in the nature and course of things. Formerly we had no music of our own, but since we had the desire for music, its gratification was sought in the one logical way, by importing it, and creating the necessary machinery for its performance, and, as well, by importing experts to operate that machinery. So, in the musical empire's westward course a circuit was established across America, from Atlantic to Pacific, along which the desired importation could be transmitted. The natural result was to establish a permanent current, a river of musical art taking its rise in a certain place, namely, Europe, and flowing constantly in a definite direction, from East to West across America. This musical art had very definite and deeply grounded traditions, and so substantial as to resist the power of anything which America has yet produced to overthrow them. The final result may best be expressed as the establishment of momentum—a most powerful momentum, which keeps things moving in the way in which they were first set moving.

Now, as against this tidal musical motion, what has America to show? Nothing, it will be seen, but many scattered and isolated musical growths, each pertaining to its own locality, and without the impulse or power (or heretofore even the need) to set up a motion leading to another locality. A talent here, a talent there, striving to become something in its own surroundings, without power to command attention from afar. Thus has American music grown up—flowers springing from the soil, and rooted in it, while the ancient river of European musical art streamed by. In short, while European musical life in America—practically our whole musical culture life—is dynamic, and has direction and momentum, our American creative musical life is static. It has neither motion nor direction. It sim-

ply rests where it grows. Neither has it the power-conferring quality of tradition.

### How the Composer Gets a Hearing

A composer arises in a certain place. He makes an orchestral score. He takes it to the nearest symphony orchestra—for is it not the business of symphony orchestras to perform orchestral scores? Luckless and innocent composer! Little he sees the great gulf which divides (until its appointed time) the springtime buddings of art in a land from which art is not expected, and the proud and golden fruitage of the autumn lands of art. Who cares for him? Who ever heard of him? Who ever heard that his land produced anything worth while in art? Scornful critics—you who say that good art is good art in any place and time—I say to you that good art does not pass for good art with the official outposts of culture until it comes to them sanctioned by their own home office. And so my advice to artistically aspiring nations is the same as that which the famous prize-fighter gave to the unknown aspirant of his craft—"get a reputation!"

But we have moved on a little and have the beginnings of a reputation. The conductor will now not infrequently play the work of the native newcomer. And then what happens? The actual presence and personal effort of the composer has served to gain him this one hearing. Perhaps it has been a distinct local success—we are speaking of such successes. But there is not yet enough momentum in the creative musical life of his nation to push the work a step farther. The other men busy with operating the great machine of alien and traditional musical culture are not yet enough interested in the art of the new nation as a whole to feel that it is in any way incumbent upon them to represent each newly appearing work of that nation in their own locality. There is no solidarity of sentiment as yet in this respect, as there is with regard to each newly appearing work from the approved lands of musical art. Not until that sentiment is awakened and has become a demand and a custom of the American nation will we have general hearings and re-hearings of good American compositions. If the American composer chooses to go from city to city and gain a hearing in each through his own personal effort, he can do so with success. But the composer has something better to attend to—the work of making other compositions.

His local conductor, having done what was required of him in giving his work a trial, feels his simple human duty to have been discharged, and he is not inclined to go on repeating a work which has not spread, and proved its capacity to gain a general reputation. It puts him in the light of unduly boosting a thing which his

colleagues seem not to have found worth their attention. The conductor's sensitiveness goes to still further lengths. I have been refused a hearing of a thoroughly successful work of my own by an entirely friendly conductor in a different city, because the work had been already played in my own city—if I would give him a new score he would perform it!

### Several Specific Cases

Why has the "Francesca da Rimini" of Arne Oldberg been confined practically to its Chicago performance? The "Macbeth Overture" of Stillman-Kelley to its performance in New York? The "Comedy Overture on Negro Themes" by Henry Gilbert, a work which met with the most enthusiastic success on the occasion of its performance by the Boston Symphony Orchestra, to that occasion, so far as any general representation of it by American symphony orchestras is concerned? My own "Domain of Hurakan" to New York?—and so on.

I think I have given the answer already. There is no national sentiment (I am not talking of patriotism, but of *art-sentiment*) to throw its vast force behind any American who composes. We are still nationally static in musical composition—we have no momentum, no fly-wheels in operation. MacDowell's untimely death created national sentiment, and that sentiment has succeeded in controlling a half inch on many a program since. That sentiment must be expanded to embrace all good American music. The nation is asleep to its own. It is time it should wake up.

### Schubert Quartet in Newark Concert

NEWARK, N. J., Feb. 22.—At the "Artists' Concert" in the Assembly Hall of the Elliot Street School last evening the Schubert Quartet of New York, Marie Bishop, violinist, appeared with Henry M. Williamson at the piano.

Fanning's stirring "Song of the Vikings" was the opening number, and in it the quartet at once established itself in the favor of the audience. Their chief contribution was, however, a splendid presentation of Orlando Morgan's cycle "In Fairyland," in which they scored a decided "hit," their work calling forth unrestrained enthusiasm. Mme. Morrissey, contralto of the quartet, was successful in her singing of Mrs. Beach's "My Star" and Leon's "The Wind and the Leaves," her work being thoroughly artistic. Excerpts from Gounod's "Faust" closed the program, and Mmes. Reardon and Morrissey and Messrs. Lamont and Reardon, who comprise the quartet, were given a demonstration of approval at the close.

Miss Bishop was well received in a Viouxtemps Polonaise, Cui's "Orientale" and two "African Dances" by the late Coleridge-Taylor.

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## PULITZER NEPHEW AN OPERA COMPOSER

## Publisher to Introduce His "The Pasha's Wives," A Work in Three Acts

"The Pasha's Wives," is the name of a new oriental three-act opera comique, which Walter Pulitzer, nephew of the late Joseph Pulitzer, announces for early production. Considerable interest attaches to this announcement because, although for some time noted as a composer of a number of charming songs, published at intervals in this country since 1902, he is in this work offering the public his first long, sustained musical effort, and those who have been accorded a private hearing of the opera claim it is destined to rank with some of the standard light operas of the day.

The book is by Eden E. Greville, an English dramatist, who beside writing a number of delightful lyrics which have inspired Mr. Pulitzer's melodies, has furnished a capital plot developed along highly humorous though dramatic lines.

The completion of "The Pasha's Wives" represents the realization of one of Mr. Pulitzer's long cherished dreams. A young man of varied interests and important affairs; officer in various corporations, and president of the Pulitzer Publishing Company of New York; extensive contributor of humor, verse and fiction to our leading magazines, Mr. Pulitzer has never found sufficient time to devote to his great passion (and what many consider his best talent) musical composition.

When this work was in the course of preparation the National Arts Club paid the authors the unusual honor of inviting



Franz Lehar, the Operatic Composer, and Walter Pulitzer in Vienna

them to give excerpts from it under their auspices. Competent critics present spoke in terms of surprise, and predicted almost certain success for the opera upon its production. When Mr. Pulitzer was abroad he also gave hearings of the piano score in Vienna and London where the music was pronounced of rare originality and tunefulness.

## PIANISTS AND THEIR AURAS

## Paderewski Has One of Grayish Steel Color and Mme. Zeisler of Old Rose

Men and women are beginning to understand the human aura from an entirely new standpoint, says a writer, Royal A. Dixon, in the New York Sun. This explains why one man may influence the world, gain riches, fame, honor and an equally talented man do nothing. It was this knowledge of the human aura that distinguished Solomon from the rest of mankind.

The aura was well known to the ancients. The further back we push our researches the more we find the ancients knew about the aura. It was placed by the earliest painters around the godhead and later the saints. In the strictest sense of the word the glory confined to the head alone is a nimbus, and only when it extends around the entire body is it called an aura.

One person out of every ten has an aura visible to the human eye. But only one out of every fifty can see the aura.

Paderewski has a grayish steel aura wonderfully enlarged near the hands and arms, very similar in appearance to the auras painted by certain old masters around the Christ head. Many people have become startled at beholding the face of Paderewski, declaring that he seemed to be on fire, and that they could see faces of well-known musicians hovering near him. Tchaikowsky more than any one else is seen near him. But, strange to say,

Paderewski is himself never aware of these phenomena.

The aura of Fannie Bloomfield Zeisler, which is of old rose with an outer lining of gold, has perhaps been seen by more people than that of any other living celebrity. The author was present at Mme. Zeisler's last appearance at Orchestra Hall, Chicago, and from the moment she entered the stage a wonderful halo entirely encircled her head and arms. No less than five persons spoke of this strange halo, each wondering if the others saw it.

## BURNHAM "POET PIANIST"

## American's Ability as Chopin Player Demonstrated in Paris

PARIS, Feb. 7.—Thuel Burnham has been called the "poet pianist" and on Sunday, in his Chopin recital, he proved his right to this title. He has the temperament of the ideal Chopin player,—emotional intensity, refined poetic instinct, and even that touch of morbidity that colors so much of Chopin's music. His beautiful piano tone took on at times the wonderful ethereal quality that Mr. Burnham knows so well how to produce, and in the "Berceuse" which he was obliged to repeat, he made some effects unsurpassable for delicacy and charm. The Nocturne was imbued with the deepest poetic sentiment, running the gamut of emotions from tenderness to despair while the Waltz was given with finesse and rhythmic clarity. He played the Polonaise with a tremendous sweep and power.

Mr. Burnham's audiences are always composed of the best known personages of Paris artistic and social life and among those noted on Sunday were: Princesse de Bourbon, Baron and Baronesse de Mazi-

ères, Countess de la Forest, Major and Mrs. Mahan, Mrs. Burrows Greene, Baroness de Wardener, Countess Hepp, Count de Wachtmeister, Mrs. William J. Younger, Mrs. Dalliba, Mr. and Mrs. James Smith, Miss Gonzales, Mme. de Hainaut-Amand, Mrs. Peter Larson, Mme. Stewart, Mrs. Rosa Greene Kessanley, Mr. Holman-Black. D. L. B.

## OPERATIC CONVERSATION

## A Sample of the London Brand at "Der Rosenkavalier"

What appears to be the first genuine sigh for the absent Hammerstein and his vanished opera house has been emitted by a music loving scribe, who, according to the London correspondent of the Boston Herald, vouches for the authenticity of the following conversation, set down verbatim by him during the first act of the first performance of Strauss's "Der Rosenkavalier" at Covent Garden:

"Did you see how he bowed?" (Mr. Beecham had reached the conductor's desk and was acknowledging the applause.)

"What a nice pointed beard he has!"

"What a nice waistcoat!" (This in reference to the costume of Baron Ochs of Lerchenau.)

"Those are the people who came for orders in the morning. They used to receive people in their bedrooms." (Explanation of customs in the days of Maria Theresa.)

"What a funny way of spending a morning, isn't it?" (Remark stimulated by the tenor singing while the Princess's hair is being powdered.)

"Now the milliners are going with their little boxes and there's the cook." (Recognition of departing figures from the Princess's boudoir.)

"There is the barber bowing out, and his dear little assistant!" (Further comment on "excent omnes.")

"Pretty song that—very pretty!" (At last, after an hour, a remark excited by the music we had all come out to hear. The pretty song was the charming soliloquy of the princess, in which the composer had put some of his daintiest work.)

"There he is again." (As the lover popped round from behind the curtains.)

"Sweet song!" (Further praise of Strauss's music in the Princess's reverie.)

## Unstinted Applause in Berlin for Young American Pianist

BERLIN, Feb. 7.—Ralph Leopold, the young American pianist, is rapidly forging ahead in Berlin. On Wednesday last he gave a recital in the Saal der Sing-Akademie which delighted his audience and brought him unstinted applause. The program consisted of Prelude and Fugue, E Minor, op. 35, Mendelssohn-Bartholdy; Sonata, op. 31, No. 2, Beethoven; Can-Naval, op. 9, Schumann; Sonatine, Ravel; "Consolation," Liszt; "Elfs' Dance," Popper-Kündinger; Valse, "Le Bal," op. 14, No. 4, Rubinstein. Leopold is a splendidly finished pianist. His rendition of Liszt's "Consolation" was marked by a delicacy of feeling and veracity of concept that were especially admirable. In response to the vigorous applause the artist was persuaded to play an extra piece.

H. E.

## Destinn's Covent Garden Contract Extended

LONDON, Feb. 20.—Mme. Emmy Destinn's contract at the Covent Garden Opera has been extended for two years. It is also announced here that Hermann Weil, who is to make his London debut as Hans Sachs on February 22, has been engaged for three years more at the Metropolitan Opera by Manager Gatti-Casazza.

## PROSCHOWSKY PUPILS WIN BERLIN SUCCESS

## Claudia von Toussaint, Soprano, a Promising Débutante—Rossi Gains Favor as "Manrico"

BERLIN, Feb. 4.—Frantz Proschowsky, the vocal teacher, whose name was recently mentioned in MUSICAL AMERICA, in connection with his new device, the autolaryngoscope, is reaping the rewards of his strenuous and persistent labors in Berlin. On Friday last, the teacher's studios were invaded by a select and discriminating gathering, on the occasion of a pupil's last recital, previous to being launched into the concert world. Claudia von Toussaint, the débutante, gave an exhibition of her art in songs by Handel, Brahms, H. Wolf, Fauré, Debussy, Pergolesi, Weckerlin, Monro and Arne, singing in English, French, German and Italian. She possesses a soprano voice, which, though not of very great dimensions, is of pleasing tone and excellent quality. She has mastered the art of breath-control to such a degree that her work was characterized by a delightful air of freedom, without any apparent sacrifice of tonal volume. With the acquisition of professional style, based on experience, and a little more attention to clearness in enunciation, Miss von Toussaint may consider herself well equipped for her career.

Yet another product of Proschowsky's vocal school has been winning laurels in the German capital. Herr Rossi sang *Manrico* in "Il Trovatore" on February 1 at the Kurfürsten Opera, and elicited very favorable comment. His voice is of great range, even for a lyric tenor—he took the high C with wonderful ease and clearness—though its freedom was obviously fettered by nervousness, excusable in an artist so young. With his natural gifts, both vocal and histrionic, it is safe to predict a future for Herr Rossi in the operatic world. H. E.

Bogumil Zepler's comic opera, "Monsieur Bonaparte," with the "Marseillaise," carefully eliminated by the cautious censor, has been well received at the Strassburg Municipal Theater.

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## FROM "MUSICAL AMERICA" READERS

## Musical Snobbery

To the Editor of MUSICAL AMERICA:

Day before yesterday—that is to say, last Sunday afternoon, Miss Nielsen gave a recital in Orchestra Hall in this city, and in commenting upon it the next morning Felix Borowski, the reviewer of the *Record-Herald* wrote in part as follows:

"One of the things in the artistic career of Alice Nielsen, which has brought grievous sorrow to the hearts of those who would like to be her admirers, is the fact that once upon a time she was connected with the comic opera stage."

"At a recital which this lady presented in Orchestra Hall yesterday there was present a numerous assemblage, but it might, perhaps, have been more numerous if the irremovable stain upon Miss Nielsen's artistic character had not been there. How delightful to have listened to the singer's reading of Mozart's 'Deh Vieni Non Tardar,' if one's soul had not been harrowed by the dreadful recollection that in one period of her career Miss Nielsen had portrayed Yum-Yum! Could there have been greater happiness than that of hearing what she could accomplish in the singing of Brahms's 'Vergebliches Ständchen'? There could; for who would be able to forget that there were days in which the interpreter of Brahms's work had warbled in 'Robin Hood'?"

Together with further remarks to the same effect, the whole forming a delightfully satirical and thoroughly deserved thrust at a species of musical snobbery which from time to time obtrudes itself upon the notice of all music lovers and followers of musical affairs.

It was my pleasure to attend the recital referred to, at which the assemblage (and it was indeed flatteringly numerous, especially considering that only a few doors away a continental artist of celebrity, who has never incurred the displeasure of the mandarins by portraying Yum-Yum or warbling in "Robin Hood" was also pouring forth her soul in song) was repaid by hearing some of the most artistically beautiful singing of the present season, or any other, for that matter. Indeed, the assemblage was fully as numerous as had gathered in the same hall only a couple of Sundays before to hear one of the most celebrated of all continental musicians in a violin-recital, and it was almost as enthusiastic in the matter of applause and demands for repetitions and encores. The reviewers next day were also quite unanimous in their commendations. All of which, I think, really proves Chicago to be relatively free from that species of snobbery above alluded to.

But it exists, and in many portions of the musical world it is rampant, which fact is among the most discreditable that I know of—and in the connection I have not Miss Nielsen any more particularly in mind than many other artists who might be named.

But just at present she is perhaps the most prominent one afflicted with the "ir-

removable stain" to which the critic quoted has alluded, and it is idle to deny that it has cost her dear in her efforts to obtain the recognition that she deserves as one of the most finished, sincere and artistic sopranos now before the American public. As a matter of fact I never heard Miss Nielsen sing during the days when she was a bright, particular star in comic opera. My interest in her was not aroused until she so ambitiously determined to bridge the chasm that separates that variety of lyric art from the other of the "grand" denomination. It was known at that time that her determination to do this meant a tremendous sacrifice on her part, in a purely material way, for she was abandoning a glittering certainty for a very misty uncertainty. And if she has succeeded in her object—and that she certainly has done—the natural assumption would be that all the greater should be her meed of praise.

However, such an assumption, like all things *au naturel*, is unspeakably naïve to any one who knows the attitude and the power of what may be termed the "musical high-brow." It is my good or bad fortune to know various members of this fraternity, and at various times I have mentioned the name of Miss Nielsen to them in an inquiring way, as befits the humble seeker for musical sweetness and light. The almost invariable reply has been one indicating that they were devoted only to "serious" art and that her labors were not included in that domain. Once or twice I have not accepted the rebuff, and have pressed for information regarding their intimacy with her performances, and have forced the admission that they were unacquainted with them at first hand. And, furthermore, that their time was too valuable and taste too elevated, to admit of such a thing.

In such cases there is nothing to do but take oneself back into one's outer darkness.

It is a melancholy fact that such persons, to the for-the-most-part timid and unformed intelligence of the American music-loving public, have the speaking of the "last word," and their pronouncements carry an altogether ridiculous amount of weight and prestige. And in this way the careers of many fine artists are severely handicapped, while in some cases they are so much so that the artist is more than once upon the point of giving up the struggle.

Now, as a matter of fact, many of the most celebrated "serious" singers of history have served an apprenticeship in comic and light opera. A long list of them might be named. And one of the most supremely great of them all, Malibran herself, at the height of her fame, occasion-

ally appeared in works of this nature. Of course, that was over half a century ago, at which time conditions were vastly different from what they are to-day. But it is not a fact that some of the most famous of the continental artists now before the American public have, early in their careers, been active in fields that were the reverse of "serious"?

Mr. Borowski, in the criticism from which I have quoted, intimates that it is sometimes possible to hear very bad singing in "grand opera" and very good in opera that is not at all "grand." Which statement needs no grain of salt to assist its assimilation. Here in Chicago, where our grand opera season has very recently closed, we have heard a good deal of pretty bad singing. Some of it has been emitted from the throats of soprano singers who have never warbled in "Robin Hood" and most of it has, therefore, received the commendations of the devotees of "serious" lyric art. And it is to be supposed that this condition will continue until the musical snob is deposed from the seats of the mighty and what he—or she—says ceases "to go" with the crowds which form the queues at the box-offices and the social arbiters whose names figure on the lists of box-holders and season subscribers.

Very respectfully,

JOHN L. HERVEY.

2122 Lincoln Park West.

Chicago, February 18, 1913.

## How "Music for Masses" Theory Is Put into Practice in Chicago

To the Editor of MUSICAL AMERICA:

In the present day we hear a great deal about the education of the masses in music. The salvation for the uplifting of the standard of appreciation lies in reaching the great majority of people, who, because of lack of means, are unable to hear the best our cities have to offer, or, as is more frequently the case, those who are content with the popular variety which they can enjoy in the five-cent theater and cheap vaudeville house.

The theory is good, but to put the plan into action is another thing. In some of our large cities the park concerts in the Summer are given by good bands, conducted by men who strive to raise the standard of music without frightening the people away. These concerts are doing a world of good, but when it comes to the Winter time the task is harder. The right kind of building, the expense of heat, light, etc., have to be taken into consideration.

Here in Chicago we have a splendid example of what can be done, if the right men can be found to make the work possible, and what is equally as important, the right man to carry out the work.

A certain number of men of means connected with the Sinai Congregation, whose new temple was dedicated during the past year, have realized the necessity for this great work and have made it possible of execution. The first thing was to find a musician to take hold with enthusiasm, and they were fortunate not to be compelled to wander from home to get just the right man. They have placed the musical end of the work in the hands of their organist and choir director, Arthur Dunham. They have given him the services of twenty members of the Theodore Thomas Orchestra, and every Sunday evening at 8.15 concerts are being given in the main auditorium of Sinai Temple. There are usually four or five orchestral numbers, one or two organ solos by Mr. Dunham and two or three vocal or instrumental selections by some local artist. And the price of admission is ten cents.

Mr. Dunham is carrying on the work ideally. He plans his programs with the utmost care—so as to get the best possible results. For instance, he is careful not to put forward too much serious music, and at the same time does not lose sight of the object of the concerts. He strives constantly to introduce novelties and ones that can be appreciated on first hearing, occasionally coming back to some "old friend."

Further, these concerts emphasize the fact that Mr. Dunham is a real orchestral conductor—and his attitude in approaching this work can only be the result of the highest ideals. A crowded auditorium every Sunday evening testifies to the success of this venture—to the great satisfaction to all concerned.

Very truly yours,  
HARRY L. WARREN.

1367 E. 48th St.

Chicago, Ill., Feb. 18, 1913.

Mr. Hamlin and Mr. Briggs

To the Editor of MUSICAL AMERICA:

A letter was recently published in your columns from George Hamlin, stating that he was not at any time under my management, but that I was employed in a secretarial capacity by him. I wish to make it plain that the only work which I did for

Mr. Hamlin was in connection with securing engagements for him in concerts and recitals, and this work was done on a commission basis.

I discontinued my work for Mr. Hamlin and severed my connection with the *Chicago Evening Post* at the same time and for the same reason, and that was that the work of the Briggs Musical Bureau required all of my time and attention.

The only objection I would have to leaving Mr. Hamlin's statement unanswered is that I have written to many who engage musical talent offering Mr. Hamlin for engagements and naturally I do not wish to have the false impression conveyed that this was done without full authority from the artist.

Faithfully yours,

ERNEST L. BRIGGS.

Chicago, Feb. 15, 1913.

## ENGLISH PIANIST APPEARS

Norman Wilks Introduces Three Pieces by Erich Korngold

Norman Wilks, the English pianist brought to this country to appear with the Boston Symphony Orchestra, made his first recital appearance in New York at Aeolian Hall on February 19, being about the thirtieth keyboard artist to bid for metropolitan favor during this season. With such an overdose of piano music, the public is naturally somewhat satiated, which explains the attitude of some of Mr. Wilks's hearers on this occasion.

This visiting pianist showed that he is a serious musician and his playing had the qualities of buoyancy and animation considerably developed. Mr. Wilks seemed to lean toward Chopin, as he included an extensive group of the Polish master's works, besides adding as encores a Valse and the "Butterfly" Etude. Of these numbers the audience found especial favor for the pianist's presentation of four of the études.

Mr. Wilks's auditors were interested in a first hearing of three pieces by the boy composer, Erich Wolfgang Korngold, entitled "The Princess and the Pea," "Ball at the Fairy King's" and "Epilogue," all of which were marked by the atmosphere of modernity in which the Viennese lad is steeped. Other offerings of the English artist were Beethoven's "Waldstein" Sonata, after the performance of which he was recalled, and Liszt's "Au lac de Wallenstadt" and Sixth Rhapsodie, which gained an encore at the close. K. S. C.

George A. Walter, the American tenor, has been invited to repeat the Hugo Wolf program he gave in Berlin last November in Dortmund.

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## CATALOGING ALL THE MELODIES OF THE WORLD

WITH a proposition to enter in a card index a description of every existent melody, whether folk song, art song, hymn tune, operatic air or symphonic theme, Leo R. Lewis, professor of music in Tufts College, caused one of the musical surprises of the season at the annual meeting of the Music Teachers' National Association in Poughkeepsie, N. Y. On his return to Boston Professor Lewis explained to a representative of the *Christian Scientist Monitor* of that city the leading features of the scheme which he first made public at the convention of teachers.

"For a long time," said Professor Lewis, "I have had under consideration the idea of cataloging all the melodies of the world, and in recent years I have devised and put into practice a plan by which it can be done. The idea has been pondered by others, notably by a German musician, who thought of making a complete catalog of recorded folk songs. But no way was studied out which was economically possible. The labor proposed by the German's scheme was so vast that he abandoned it.

"The need of a complete catalog of melodies has long been evident to musical scholars. It first struck me forcibly about twenty years ago, when I was engaged in editing hymn books. I found then that the work of collating the various versions of a tune, of ascertaining the sources and of determining the form of the original implied a great deal of research which was largely a repetition of what my predecessors in the field had done. And I saw that all the work I had done could not be made available to others following me in the hymn field unless I recorded in some brief form that admitted of easy reference the characteristics of every melody and the noted places where it is to be found. I saw that if a melody and all necessary reference information about it could be put in a card catalogue, it could be authoritatively formulated and made available for permanent use the world over.

"I worked out a device and with the help of my associates put it into operation on my own account. I did not make it public until I made sure that the labor involved was possible of accomplishment and the index after being made was of practical service. I began on hymn tunes, and I think I succeeded in cataloging all within my reach in all their variations. I have brought just 45,000 of them into line with the assistance of a small but skilled force of cataloguers. I then began on other melodies of a formal tune character and brought the number of my registrations to 80,000. At that point I believed that I had proved the practicability of my scheme and I made it public, hoping that the way will be found for cataloging all the melodies to be found in libraries everywhere.

"Uses for the catalog, if ever it is made, will develop," Professor Lewis continued. "One use will be to point out where plagiarism exists. For melodies that are alike exactly or only approximately come together inevitably in the card trays. All examples of borrowing in all musical history will be brought to light when the index is complete. Another use will be to describe to students the melodic

contents of works in libraries that are out of their reach. It will save them long journeys to special libraries; it will save them untold turning over of old manuscript compositions to find out some minor point, and it will save them carrying irrelevant details in memory and taking notes on subjects that others have covered before them.

"The work I have done is only a beginning, though it is a hopeful beginning. I should like to see the catalog extended beyond the field of the hymn and folk tune and made to include all airs and themes ever employed in composition in the whole course of recorded musical history. I have brought 80,000 melodies into the range of the index. A reasonable estimate of all existent melodies is 10,000,000. Custodians of music libraries and owners of private collections everywhere would have to co-operate with any one who endeavored to carry out the idea to the end."

## HAROLD BAUER'S SUCCESSFUL ENGLISH TOUR



Harold Bauer, the Eminent Pianist, on His Recent English Tour—Mr. Bauer Is Seen Standing in the Center of the Picture

PARIS, Feb. 5.—Harold Bauer has been making a very successful recital tour of England, and has won particular successes in recitals and concerts at Wycombe Abbey with the "Liverpool Philharmonic Society," playing the Concerto in G by Beethoven; a recital at the Guildhall School of Music, London, and one at Oxford.

The pianist scored his greatest success, however, at his recital given in London last Saturday at Bechstein Hall. He played Bach's English Suite in G Minor with absolute mastery, and was truly re-

markable in his rendering of Beethoven's great Sonata in A Flat Op. 110, to which he produced a superb contrast in Schumann's exquisite "Papillons."

It is interesting to note that Mr. Bauer's success in England in his interpretation of Bach's English Suite in G Minor is a repetition of his Paris triumph last month at the Chaigneau concerts when he interpreted the same selection. It could not have been played with more intelligence. His interpretation was free from any useless sentimentality, irregular movements and uncalled-for coloring. His style was unimpeachable. D. L. B.

## Grand Opera Stars for "The Geisha"

Several grand opera stars are to participate in the revival of the Caryl-Monckton operetta, "The Geisha," which Arthur Hammerstein and Lee Shubert are to make this month. It is reported that Orville Harrold, the Hammerstein tenor, and Alice Zepilli, of the Chicago-Philadelphia Opera Company, have been engaged at sal-

aries of \$1,000 a week each and Lina Abarnell at \$900 a week. James T. Powers and Edwin Stevens will be the principal comedians of the company. The production will be launched in Philadelphia early this month and will be brought to Weber & Fields's Music Hall, New York, replacing "The Man with the Three Wives" a week or two later.

## Musical Manuscripts in London Auction

LONDON, Feb. 19.—At a sale at Sotheby's to-day of autograph letters and historical documents, the original holograph manuscript of Mendelssohn's Motet of "Surrexit Pastor" was disposed of for \$425; a letter from Franz Schubert, the composer, to his brother, written in 1824, brought \$350, and an autograph letter from Beethoven, dated 1810, \$255.

Enzo Camussi, the young Italian composer, whose "Dubarry" has been one of the season's novelties in Milan, was a pupil of Massenet.

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PARIS, Feb. 5.—The Chaigneau concerts have become a recognized institution in France and are now accorded the rare benefit of a State subvention. They have accomplished good pioneer work in the field of music, and have acquainted the Paris public with many long-forgotten masterpieces.

The first two concerts given this season were remarkable from the point of view of their excellent programs as well as from their faultless execution. Novelties, if such ancient works may be considered such, were the Phantasie by Mozart and a Sonata by W. F. Bach, of which this was the first audition in Paris. The Sonata in F Minor was written by Mozart on March 3, 1791, for mechanical clockwork organ and Alexis Hollaender has made an excellent transcription of it for two pianos. The sonata, also for two pianos, by Wilhelm Friedmann Bach, bears the characteristic imprint of its composer.

These works were magnificently rendered by Mme. Thérèse Chaigneau and Walter Morse Rummel. They were both in fine spirit, and their interpretation met with well-deserved and warm applause from the audience which thronged the Salle des Agriculteurs. Mme Chaigneau is a pupil of Harold Bauer, and so aptly does she hand down his precepts that he considers her as the most brilliant exponent of his method. Mr. Rummel is the American composer noted in the last few years especially for his discoveries in the field of mediaeval French music.

Mme. Chaigneau also lent her talent with her sister, Mme. Piazza-Chaigneau, to the interpretation of a Sonata in F Major, by Benedetto Marcello, for 'cello and piano accompaniment.

Mme. Auguez de Montalant was the vocal soloist at this concert. She was much applauded in "Air d'Euridice" (Jacopo Peri, 1560-1625) and "N'imploré plus" (Nicolas Bernier, 1664-1734), which latter aria is an extract from the cantata "Iris." She also won warm approval in her interpretation of three songs, "La Cloche," "La Feuille de Peuplier" and "Le Bonheur est chose légère," by Saint-Saëns. She was well supported by the piano and violin accompaniment of Walter Morse Rummel and Albert Le Guillard. The evening was brought to an artistic close by the Quartet in A Major, Op. 30, by Ernest Chausson, for piano, violin, viola and 'cello. It was brilliantly interpreted by Mme. Chaigneau, MM. Albert Le Guillard, Maurice Vieux and Mme. Piazza-Chaigneau.

## Taft Hears McCormack and Zimbalist

WASHINGTON, D. C., Feb. 19.—President and Mrs. Taft were guests to-night at a musicale given by Mrs. Marshall Field, at which John McCormack, tenor, and Efrem Zimbalist, violinist, played.

Henri Marteau is to introduce next season a new violin concerto by Friedrich Gernsheim.

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## ROME AT LAST HEARS "ISABEAU"

Mascagni Opera Accorded Popular Approval as in Other Italian Cities  
—Is the Public Right or Are the Critics Right?

Bureau of Musical America,  
Rome, Piazza S. Silvestro,  
February 9, 1913.

THE Costanzi Theater was packed on Thursday night, February 6, when the élite of Roman aristocracy foregathered for the first performance in Rome of Mascagni's "Isabeau." Although Rome is the adopted city of Mascagni and four of his operas have been put to the first test at the Costanzi, Romans have until now had no opportunity of passing judgment on "Isabeau." Military bands—by permission—have on two or three occasions given selections from the opera during the popular Summer evening concerts, and on each occasion the great square of the Piazza Colonna has been crowded. The production of Thursday was therefore awaited with the greatest interest.

Rome is Mascagnian (if I may be pardoned for coining such a word). Romans feel that no verdict on an opera by Mascagni is final until they have judged it for themselves. Other cities may be musical, but no city can judge Mascagni except Rome. The Romans felt it bitterly that Mascagni did not allow "Isabeau" to be produced here in 1911 after the trouble with the New York production. Was it not in Rome, twenty-three years ago, that "Cavalleria Rusticana" triumphed, and did not the world approve the judgment of Rome? But with "Isabeau" the positions were changed. After two years' long delay Rome was called on to indorse the opinion of the world! It had been hoped that Mascagni would be present himself to accept the belated triumph, but for reasons best known to himself the maestro, although in Rome, did not show himself at the theater.

No opera of Mascagni's since "Cavalleria" has had the popular success of "Isabeau." The critics have found a hundred faults in it, but the public demands it. Throughout the length of Italy it has had triumphant progress, and this in spite of the fact that in some cases second rate artists have toured it in the provinces. Now, after nearly two years, the critics are beginning to hedge in their verdict and acknowledge that the public is right. After all, as Verdi said when the public refused for the second time "Simon Boccanegra," "the public is right, in fact the public is right every time."

Orchestra All-Important

"Isabeau" might be properly entitled "an orchestral drama with lyric accompaniment," for it is in the orchestra that Mascagni has concentrated the chief interest by continuing and elaborating the lyric themes in lengthy (sometimes too lengthy) orchestral interludes.

Thus in the first act *Isabeau's* refusal of the various suitors in the "lists of love" is expressed by the orchestra in a series of delicate melodies. The shame and sorrow of *Isabeau* in the second act, when she prepares to mount the horse for the ride through the town, are portrayed by the orchestra. The cavalcade as she rides through the deserted sunlit streets can be imagined in the accompanying music and finally in the third act when *Folco* (*Peeping Tom*) has his eyes burnt out it is to the orchestra that every one turns.

Yet the lyric parts are not without in-

terest. In the first act *Isabeau's* "Song of the Mantle" is in Mascagni's best style, as is the "Song of the Falcon" for *Folco*. The duet at the opening of the second act by *Isabeau's* tiring maids is extremely effective, and, in the final act, *Folco's* "Il Sogno" is a tenor solo of unusual power. But, speaking generally, the lyric parts are but a short series of melodies joined together by exceptionally able orchestral interludes. The part of *King Raimond* becomes almost comic where he expresses his sorrow for having condemned his daughter to the shameful punishment. He alone has condemned her and refused to listen to the pleading of the mob. Why, then, express sorrow? This is but one instance from many of the weakness of the libretto, by Luigi Illica.

An Excellent Cast

For the production on Thursday evening Maria Farnetti, who created *Isabeau* at Colon, Buenos Ayres, in 1911, had been engaged. It has been remarked of her that while she created the rôle, the rôle might have been created for her. Certainly the choice could not have been better. She has a voice of delightful sweetness and always fascinated her listeners. *Folco*, the love-sick woodman, was admirably rendered by the tenor, Edoardo di Giovanni. Young and impetuous he sang with a freshness and charm delightful to hear.

Edouardo Vitale directed the opera and he should feel gratified at the success of the evening. The orchestra under his control was magnificent. Mascagni himself has written a letter to Vitale, congratulating him, and praise from Mascagni is praise indeed.

And so Rome has indorsed the success of "Isabeau." For the moment the critics are nonplussed. Yet, after all, the critics may be right. "Isabeau," whatever the preliminary successes, will never rank as a great opera. The majority of people with whom I have spoken here say they are pleased to have heard it once, but they wouldn't cross the street to hear it again. In years to come its music will be known chiefly as a standby for military bands. Meanwhile Italians still await from Mascagni the masterpiece, which his experience and his talent qualify him to produce.

As I wrote you last week, nothing has been concluded between d'Annunzio and Puccini in reference to collaboration upon an opera. Puccini, through Ricordi, has approached the poet and asked him to write a libretto based on the famous medieval story of the "Children's Crusade," but d'Annunzio's decision is not yet made known.

A Rosenthal Recital

On Thursday evening Moriz Rosenthal gave a pianoforte recital at the Augusteo. The counter attraction at the Costanzi was responsible for a very sparse attendance. Rosenthal executed the Concerto in E Minor by Chopin; the "Berceuse," Henselt; Sinfonia from "Don Juan," Liszt, and "Papillons," a highly technical composition of his own. Rosenthal will always be a greater virtuoso than interpreter, but in all these selections he gave satisfaction to the small band of enthusiasts which had collected to welcome him back to Rome.

J. H. SINCLAIR POOLEY.

## Musical Clubwomen Educating Their Husbands

"Incidentally, the clubs are educating the husbands of the singers. The men take no end of pride in what their wives and sisters and even their mothers are doing; for there are many elderly women in the clubs who have sung year after year. Each man is perfectly certain that the club would get nowhere at all if it were not for his wife, and these concerts seem to be one public function where men like to see their wives."—New York Evening Post.

## Boston's "Don Giovanni" Revives Old Memories

[Philip Hale in Boston Herald]

The revival of "Don Giovanni" pleased many of the older opera goers. "Ah, my boy, you should have heard Brig-

noli as *Don Ottavio*!" "Heard" was the word, for to the eye Pasquino Brignoli was indeed a sight. The last time we saw him he was *Romeo* in Gounod's opera and a flippant critic wrote that he should have been hoisted to Juliet's balcony by a derrick. Many other singers were remembered as *Donna Anna*, *Donna Elvira* and *Zerlina*. The question was asked, "Did Teresa Carreño, the pianist, ever appear here as *Zerlina*?" She did in March, 1878. The other singers were Mmes. Titens and Beaumont, and Messrs. Orlandini, Barili and Brignoli. Mme. Carreño not only sang for a time in opera, but in Venezuela she managed an operatic company and for three weeks conducted the performances. In 1872, she was a member of Mapleson's Company in England and once at least took the part of the *Queen of Navarre* in "The Huguenots."

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## MARIE CASLOVA'S EUROPEAN DÉBUT

## American Violinist to Make First Appearance in Dresden—Here Next Season

BERLIN, Feb. 7.—The name of Marie Caslova, the violinist, is familiar in musical circles in America, and a few days ago I was enabled to glean a few facts relative to her future movements which I have no doubt will be of interest to readers on the other side. As has already been mentioned in MUSICAL AMERICA Miss Caslova is due for an American tour in 1914, and she is diligently preparing for it under the tutelage of the widely known teacher, A. Serato. Miss Caslova is not sure that she will soon appear in Berlin musicales.

"Possibly I may," she said, "though I have a rooted objection to 'pink teas,' with their attendant ceremonies. Such functions, in my opinion, are not calculated to give satisfaction to audience or artist, either musically or gastronomically." Not that Miss Caslova has any dread of appearing before the public—she impressed me as possessing a wonderfully calm and collected temperament for one of her age. In her all the American self-confidence was visible, without any objectionable assertiveness.

"Stage fright! Oh, no! I don't think I shall suffer from that malady. My first public concert on this side will be given on March 8, with the Philharmonie, in Dresden, and I am really looking forward to it. I have not yet decided on the program—there is plenty of time for that. Berlin I shall leave till next Fall, before leaving Germany for America. You see, the critics here must be simply 'savage' this late in the season. It would be taking an unfair advantage to irritate them now." A very cogent argument, was it not, dis-



Marie Caslova, the American Violinist, Now in Berlin, with Her Accompanist, Theodore Schneider

closing a keen insight into human nature, combined with a generous sense of fair play!

Miss Caslova's time is not all taken up with music. She is studying German and French language and literature, with English, of course, included. "I consider that an artist should be liberally educated," she says, "and it is my firm conviction that with very few exceptions one's general training is mirrored in one's playing." F. J. T.

## YVETTE GUILBERT'S CHARM

## A Delighted Berlin Audience Finds It Potent as Ever

BERLIN, Feb. 4.—Yvette Guilbert never fails to attract in Berlin. For the third and last of her evenings devoted to "Grandes et Petites Chansons de France" the clever French artist drew an audience last night that filled every available seat in Beethoven Saal. A new feature was introduced in this particular program, in that intervening numbers were provided by the Société Moderne des Instruments à Vent—wind instruments—from Paris.

The keynote of the evening was struck when Yvette Guilbert herself appeared for the second number of the program and was greeted with a huge outburst of cheering. In happy vein she prefaced her re-

cital by a few words of explanation punctuated by witty reflections, which had the effect of setting herself and her audience on excellent terms. The first of her numbers included four songs founded on religious legends, the second was composed of satirical airs of the sixteenth and seventeenth centuries, and the third consisted of four songs portraying four different kinds of women, one of them, a skit on the English woman, being sung in the original English.

If Yvette Guilbert's claims as a vocalist can no longer be asserted with as much emphasis as formerly she still remains the consummate actress of former days. She is ever charming and irresistibly entertaining, and there is a sparkle in her art that denotes the genuine Gallic temperament. As might have been expected, the instrumental music was somewhat dwarfed, in spite of the uncommon nature of the se-

lections, which included Emile Bernard's Divertissement, for flutes, oboes, clarinets, horns and bassoons; Handel's Sonata, for two oboes and bassoon, and the "Petite Suite Gauloise" of Gouvy. H. E.

## C. W. CLARK'S MUSICALE

## American Baritone Presents Out-of-the-Ordinary Program in Paris

PARIS, Feb. 5.—A very successful musical reception was held last Sunday at the Paris home of Mr. and Mrs. Charles W. Clark. The program, a most interesting one, was magnificently rendered by the American baritone. Mr. Clark was in fine voice and the subtlety of his art was evidenced once more. His program comprised: "Von ewiger Liebe," "Minnelied," "Verrat," Brahms; "Ballade de Villon à sa mie," "Ballade que fait Villon à la requête de sa mère pour prier Notre-Dame," "Ballade des Femmes de Paris," "Les Cloches," "Mandoline" Debussy; "The Eagle," Busch; "Uncle Rome," "Prospice," Homer. The singer was particularly applauded after his interpretation of the Villon ballades by Debussy. Gordon Campbell accompanied on the piano with remarkable ease and authority.

Among those present were Frau Emmy von Bamberg, Mr. and Mrs. Blair Fairchild, Miss Ives, Mr. and Mrs. Heiner, Mrs. Victoria Johnson, Dr. and Mrs. Younger, Mr. and Mrs. Goodrich, Miss Pinch, Miss Chisnell, Mr. and Mrs. Rositer-Haward, Mrs. Freeman, Miss Mills, Mr. and Mrs. Archibald.

On Saturday evening Sophia Charak, a Boston soprano and pupil of Mr. Clark, sang at a reception given at the home of Mrs. James, No. 22 rue St. Dominique. She has been engaged to sing there again later in the season. D. L. B.

## MR. KEMPTON AS SOLOIST

## Pianist Plays with Haydn Quartet in Detroit Concert

DETROIT, Feb. 17.—The second concert of the Haydn String Quartet, with the eminent pianist, George Shortland Kempton, and violinists Henri Matheys and Henry McCaw, soloists, proved one of the musical treats of the season on February 14 at Ganapoli Hall. A large audience was present. The Quartet, consisting of Henri Matheys, first violin; Dr. Carl S. Oakman, second violin; Henry McCaw, viola, and Jacob Holskin, cello, gave the Beethoven Quartet, op. 18, No. 1, in a way that would do credit to a much older organization. The various movements were well rounded out and given with great finish and brilliancy of tonal effect.

Mr. Kempton, who has formerly won admiration for his artistic piano playing here, on Friday evening, without doubt further increased his firm hold upon the appreciation of music-lovers of the city. Besides appearing as soloist in the Hugo Kaun Quintet for piano and strings, op. 39, Mr. Kempton played with clear-cut technique and fine tonal values the Barcarolle in G Minor and Humoreske in G Major by Rachmaninoff, followed by an enthusiastically demanded encore, an étude by Paul Juon. He has a thorough technique, which is equal to all difficulties, a fine sense of dynamics, a well-grounded musicianship and splendid repose. E. C. B.

## Mme. Rappold to Sing in Europe

Marie Rappold to-day finishes her second tour with the New York Philharmonic Orchestra and sails Tuesday to sing *Erchen, Elsa and Elizabeth* at the opera houses of Stockholm, Christiania and Helsingfors. She will return in time for her Spring festival engagements which commence at Spartansburg, April 30, and include Houston, May 5 and 6; Ann Arbor, Mich.; Indianapolis, June 1; Syracuse, June 16.

## SCHUMANN-HEINK AS MOZARTS' LUMINARY

## Contralto's Singing and First Hearing of Venetian Cycle Features of Concert

With Mme. Schumann-Heink as its "star" attraction, and with a first hearing of Ethelbert Nevin's "A Day in Venice" in the form of a song cycle for women's voices, the New York Mozart Society presented at the Hotel Astor, on February 19, another of the programs of serious aims which have marked the advance of that organization during the present season.

As an indication of the character of the musical fare offered to the audience was the noted contralto's opening group of six *lieder*, with her noble interpretations of Schubert's "Die Wanderer," the Strauss "Traum durch die Dämmerung" and "Be-freit" forming alternate contrasts with the spirit and uncton of her "Die Forelle," by Schubert, Reger's "Waldeinsamkeit" and the seventeenth century "Spinneliedchen." Although Mme. Schumann-Heink was suffering from a cold she gave generously of the rich store of her art in this group, and was forced to add an encore, Margaret Ruthven Lang's "Irish Love Song." Of the singer's delightful group in English the favorites were the Chadwick "Danza" and Carrie Jacobs-Bond's "Her Lullaby," with the lilting "Kerry Dance" as an extra.

This occasion marked somewhat of a tribute to Ethelbert Nevin, for Mme. Schumann-Heink sang "The Rosary," with Charles Gilbert Spross at the organ, after the singing of Mr. Spross's admirable choral arrangement of the much-beloved Venetian suite, for which he received an ovation as he assumed a seat at the organ bench. The lyric qualities of the Nevin work had been utilized effectively by Mr. Spross, while Frederick H. Martens had supplied a picturesque and poetic text. Arthur Claassen's chorus gave a commendable performance of the cycle, and the results would have been even better but for an epidemic of "colds" which had weakened the ranks of Mr. Claassen's altos. Other excellent offerings were Hammond's "A Ballad of Lorraine," with Graham McNamee singing the baritone solo satisfactorily, and the Faure "Crucifix," with Marion Louise Potter as a pleasing soloist.

Thoughtful members of the society must have been pained by the unceasing chatter which a few persons kept up between the numbers of Mme. Schumann-Heink's first group, in spite of the improvised warnings of Mrs. Katherine Hoffman at the piano. K. S. C.

## Max Pauer's Next New York Recital

Max Pauer's second New York recital will be given at Aeolian Hall on Saturday afternoon, March 8. On this occasion Mr. Pauer will play the following program: I. Schubert, A Major, Op. 120, No. 1. II. Haydn, Variations, F Minor; Scarlatti, Two Studies, A Major and C Major; Beethoven, Andante, F Major; Brahms, Scherzo, E Flat Minor, Op. 4. III. Schumann, Romance, D Minor, Op. 32; Schumann, Romance, F Sharp Major, Op. 28; Schumann, Toccata, Op. 7, C Major. IV. Liszt, Nuit d'été; Rachmaninoff, Prelude, F Minor, Op. 23; Liszt, Sonnet de Pétrarque, No. 123; Bernhard Koehler, Scherzo, E Flat.

## Clément Final New York Concert

Edmond Clément, the distinguished French tenor, will make his last appearance in public in New York this season at his recital in Carnegie Hall on Tuesday afternoon, March 11. He will be assisted by the Barrère Ensemble and Carlos Salzedo, harpist of the Metropolitan Opera House. There will also be various solos by Mr. Salzedo and some numbers by the Barrère artists.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

IT is all too rare that a publisher has the good fortune to advance a set of songs by a new composer that bears the signs of decided talent as markedly as do eleven songs for a solo voice with piano accompaniment by Fay Foster,\* published by G. Schirmer, New York.

Miss Foster is an American girl whose name is familiar to music-lovers throughout the world as the winner of the prize offered by the German periodical *Die Woche* a few years ago for the best waltz by a contemporary musician. Her studies have evidently been carefully made and her work is accordingly of a degree to call forth much commendation. She writes without affectation, with straightforward style and with a knowledge of the uses to which she can best put her material.

"Con Amore," for a high voice, is an interesting example of the lyrical song of broad flowing melody, and with it appears

"CON AMORE." Song for a High Voice. "Sol' Down de Stream." Song for a Medium or Low Voice. "THE DAUGHTER." Song for a High Voice. "THE WHITE BLOSSOM'S OFF THE BOG." Song for a Medium Voice. "MARIA MIA!" Song for a High or Medium Voice. "SERENADE IN SEVILLE." Song for a Medium Voice. Price, 60 cents each. "FIVE SONGS OF CHILDHOOD." Prices, 40 and 60 cents each. By Fay Foster. Published by G. Schirmer, New York.

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a setting of Paul Laurence Dunbar's verses, "Sol' Down de Stream," one of those notable poems of the gifted negro poet that simply cry for musical setting and which yet require a composer of strong individuality to handle them advantageously. Miss Foster has caught the spirit of Dunbar in her music and has found just the right *negre* touch to give it its stamp of sadness and distinctive color.

"Two Irish Songs" present the composer in quite a different mood. Theodosia Garrison's "The Daughter" has been set with a feeling for thorough Celtic color and an appreciation of the fitness of things that is admirable. The second is a dashing musical bit called "The White Blossom's Off the Bog," to a poem of Alfred Perceval Graves, a song that embodies far more than may be seen at a single glance or heard at a single performance.

Then there are "Two Serenades," the one "Maria Mia!" apparently Italian in conception, the other "Serenade in Seville," Spanish, as its title suggests. It is no easy task to "serenade" at this late day with any kind of originality, in spite of which Miss Foster has come off successfully. The "Maria Mia!" has the strumming of the guitar in its accompaniment and a melody for the voice that is pleasing and pretty in design. Use of a highly synopated "basso ostinato" is made in the "Serenade in Seville" and searching harmonies add to its rhythmic pulse, which beats with a verve and swing that are truly representative of the "land of señoritas and señores."

Finally one finds "Five Songs of Childhood" to poems by Ray Clarke Rose. Here Miss Foster puts aside any sophistication which her splendid musical equipment might lead her to employ, and with the simplest musical vocabulary she portrays the various moods of the texts, which are nice verses in every case. "Star Tracks" for a medium voice is melodic writing of first-rate style; but the "Sleep Song," with its somewhat Humperdinckian charm, is worthy of highest praise. Its modulatory bits, its nicely managed polyphonic lines, always with a purpose, give it true value and make it a song that must win many champions. "Fairy Castles" has its points of interest, too, and the other two songs, "Winter Butterflies" and "On Dress Parade," are very charming.

Miss Foster has evidently something to say and she fortunately is among those who know how to express their ideas felicitously. The entire set of songs shows a hand at composition that is evidently not that of a tyro. One must compliment the composer on the sincerity of her work and on the fact that nowhere in any of the songs is there the slightest attempt at any straining for effect or a striving to be any one else musically than herself.

C. B. HAWLEY, known as a composer of successful little songs, has published his first cantata, "The Christ Child"† through the John Church Company. It is set on conventional lines, with solos for soprano, alto, tenor and bass, mixed choruses, portions for female voices and also for male voices, with organ accompaniment. The composer has himself selected and arranged his text which is quite coherent.

The work has met with much approval from organists in the short time it has been out and has qualifications to be a truly successful work.

OF the new song issues of Boosey & Co. only two are really individual enough to attract more than passing attention. Franco Leoni has written many charming songs, but nothing that is more refined than his "Be Good,"‡ which a note on the title-page informs us is "sung by Mme. Clara Butt." Mr. Leoni has a gift for the kind of semi-art song that appeals to the many and he has given of his best in this. The other song is a recitative and air, "Dreams of the Day and the Night," from Richard H. Walthew's cantata, "John A' Dreams." It is not espe-

†"THE CHRIST CHILD." Cantata by C. B. Hawley. Published by the John Church Company, Cincinnati, New York and London. Price, 75 cents.

‡"BE GOOD." Song by Franco Leoni. "DREAMS OF THE DAY AND THE NIGHT." By Richard H. Walthew. Published by Boosey & Co., New York and London. Price, 60 cents each.

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cially original, but it bears the ear-marks of a serious musician and is as such worthy of praise.

"THREE FLOWER SONGS,"§ by Florence Parr Gere, are brought forward by the Boston Music Company. They are good examples of what is purely lyric, and their melodic qualities will win them much favor. "My Garden" is planned over an arpeggiated accompaniment, rising to a brilliant climax, giving the voice an opportunity to shine. With it is issued under one cover "Where the Sweetest Flowers Grow," somewhat Schumannesque in contour and also effectively written.

"As a Flower Turns to the Sun" is the third song, and it has also its points of interest. The composer has a decided gift and uses it discreetly and with much musicianship. She has also written the texts of the songs.

LONGMANS, GREEN & CO. issue a pleasing volume in most attractive form called "A Little Book of Bird Songs,"|| rhymes and tunes by Louise Murphy. The melodies are natural and fresh in spirit and are carefully kept within range necessary to be sung and appreciated by children. Among them are "Captain Crow," "The Owl," "A Regiment" and "Sparrows" and many others. The book is nicely illustrated and will be an ideal gift-book.

THAT mandolinists are following the plan adopted by the old Italian masters centuries ago, namely, writing music for their own programs, is proved by the appearance of a novelty "Petit Quatuor"|| by William Place, Jr., op. 9, No. 1, for two mandolins, mandola and mandolincello. The idea that has been used as a model is the regular string quartet for two violins, viola and cello, and Mr. Place has written his work along these lines, though no attempt at being profound is shown.

Unfortunately only the parts and no score appear from the press of the Gibson Mandolin Guitar Co., Kalamazoo, Mich., and so the opportunity to play the music through is not rendered feasible. There are four short movements, *Andante*, *Presto scherzando*, *Allegro con brio* and *Andante Finale*; one may look with interest to this development in the field of plectrum instruments, for should composers create music that is worth while for them the mandolin-quartet may yet occupy a place of eminence in affairs musical.

TWO new volumes in the series known as the "Ditson Edition" are "Twenty-four Progressive Vocalises, Op. 85,"\* by Heinrich Panofka, which are to be had for all voices except bass. The exercises are within the compass of an octave and a half and are published in excellent form. Jean Vogt's "Twenty-four Octave Studies of Medium Difficulty" for the piano are an addition to this series that should prove eminently successful. They are melodious and will interest the student. The editing had been done by Frederic Emerson Farrar, composer of many attractive teaching pieces.

§"THREE FLOWER SONGS." For a Solo Voice, with Piano Accompaniment. By Florence Parr Gere. Published by the Boston Music Company, Boston, Mass.

||"A LITTLE BOOK OF BIRD SONGS." By Louise Murphy. Longmans, Green & Co., London, New York, Bombay and Calcutta. Price, \$1.00 net.

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London Opera House a Failure as Vaudeville Theater

LONDON, Feb. 19.—The London Opera House is not a success as a vaudeville and moving picture theater any more than it was at the home of Oscar Hammerstein's grand opera. It has been running several weeks as a vaudeville house, but will be closed on March 1. It will be reopened in the middle of April, when prosperity will be courted for an American revue.

Wassily Safonoff, the Russian conductor, has been appearing in the rôle of pianist in London.

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## ZIMBALIST AIDS IN DEBUT OF POWELL

American Pianist Reveals Good Tone and Technic in Joint New York Recital

It was a pleasurable sight last Tuesday afternoon to witness the giving of a concert by two young musicians, who are as fast friends as it is generally known. Efrem Zimbalist, the Russian violinist, and John Powell, the American pianist-composer, are. These two players appeared at Carnegie Hall, New York, in a program which had the misfortune of lacking variety. And further the place to play sonatas for violin and piano is certainly not the vast auditorium of Carnegie Hall, for which reason much of the beautiful Sonata in B Flat of Mozart was rendered ineffective.

As to the joint performances of this work and Grieg's F Major Sonata it must be said that there was evident a rare bond of artistic sympathy between the two young men, and also that they brought out the beauties of Mozart in admirable fashion as they did in the folk-like melodies of Grieg's early work.

Mr. Zimbalist's solo offering was a superb performance of the Concerto in A Minor (not A Major, as the program stated incorrectly) of Vivaldi, in which he had the assistance of his regular pianist, Eugen Lutsky, and Frank L. Sealy at the organ. There was everything that this old music needs in Mr. Zimbalist's performance, the manner in which he played the slow movement calling for especial praise. He was called back a half-dozen times, receiving the applause in his usual modest manner, and finally granting an extra, his own transcription of MacDowell's beautiful song, "Long Ago."

There was one number, an imposing one too, allotted to Mr. Powell for his New York debut, and that was Schumann's magnificent "Études Symphoniques." New York has hitherto known this young American only in the composer's garb—through the introduction of his Violin Concerto in E Major by Mr. Zimbalist this Winter—but the impression he made as a pianist was quite satisfactory. He is still young and the impetuosity of youth renders him a bit restless at the keyboard. His handling of the Schumann music showed a good technical development, a rich tone, if at times a bit forced, and abundant evidence of a thorough understanding of the music. Despite the blurring of the melodic line in two or three places, this due wholly to a desire to gain an effect unattainable without complete poise, the work received an inherently musical performance. The audience liked it, asking for more, and Schumann's Romance in F Sharp Major, played with a finer quality of tone than had been displayed in any part of the études, was added.

A. W. K.

### Edward Rechlin and Assisting Artists in Enjoyable Concert

An enjoyable concert was given at the Immanuel Evangelical Lutheran Church at Eighty-eighth street and Lexington avenue, New York, on Thursday evening, February 13, by Edward Rechlin, organist, assisted by Kathryn Platt Gunn, violinist, and Ashley Ropps, baritone. The program, which had variety in its make-up, presented Miss Gunn in a Rêves Adagio, Drdla's familiar Serenade and an old Eighteenth Century French air, in all of which she won her hearers' favor.

Mr. Rechlin, whose ability as a recital player is considerable, gave of his best in a Bach Sinfonetta, Rameau's "Musette en Rondeau," Kriens's "Berceuse Hollandaise," the Finale from Widor's Sixth Symphony, Reuter's "Consolation," Kramer's "A Night Song" and the Toccata from the Fifth Widor Symphony; this played by general request. He was applauded with much enthusiasm. His listed numbers won much approval, but his improvising on a given theme, a gift which none too many organists possess, brought him an especial round of applause.

Mr. Ropps displayed his sonorous baritone in the air "Now Heaven in Fullest Glory Shone," from Haydn's "Creation," and in two Eugen Haile songs, "Herbst" and "Im zitterndem Mondlicht wiegend."

## CHICAGO OPERA COMPANY OFF ON ITS LONG TOUR

Dallas, 1,736 Miles Away, First City to Be Visited After Leaving New York—Long Stay in Coast Cities

After the simultaneous performances by the Chicago-Philadelphia Opera Company, of "Le Ranz des Vaches" in New York and "The Barber of Seville" in Philadelphia, on Tuesday evening, February 25, an immediate start was made on the tour which will take the company across the continent. The singers and orchestra departed on a special train, in two sections, consisting of thirteen sleeping and drawing room cars, two baggage cars and two diners, preceded by thirteen carloads of scenery.

The company made a run of 1,736 miles from New York before its first performance of the tour at Dallas, Tex., February 28 and March 1. From Dallas the company goes to Los Angeles (March 4 to 11), San Diego (March 6), San Francisco (March 12 to 20), Portland (March 31 to April 2), Seattle (April 3 to 6), Spokane (April 7), Butte (April 8), Denver (April 10 to 13), Omaha (April 14), Kansas City (April 15 and 16), St. Louis (April 17 to 20), Chicago (April 21), Minneapolis (April 22 to 24), Chicago (April 25), Cincinnati (April 26 to 29) and probably Columbus on April 30. In all these cities adequate guarantees have been subscribed.

The season of ten weeks in Chicago and seven weeks in Philadelphia was highly successful, it is announced, there having been a considerable increase of receipts over last year. Thirty-two different operas were given during the seventeen weeks, to which during the transcontinental tour Victor Herbert's "Natoma" and Richard Strauss's "Salomé" will be added, thus making a total of thirty-four operas.

### Butt-Rumford Farewell

The joint-recital which Mme. Clara Butt, the English contralto, and her husband, Kennerley Rumford, baritone, will give in Carnegie Hall Monday evening, March 3, will mark the farewell appearance of these popular singers before their departure for Australia and New Zealand. Mr. and Mrs. Rumford will go to the Pacific Coast, first playing in Montreal, Chicago, Kansas City and Denver, and sailing from Vancouver April 16. En route to Australia they will fill two engagements in Honolulu. For their farewell New York concert—their fourth during their two months in America—an all-English program has been arranged.

"Your daughter plays some very robust pieces."

"She's got a beau in the parlor," growled Pa Wombat, "and that loud music is to drown the sound of her mother washing the dishes."—Louisville Courier-Journal.

## HIS OWN WORKS ON PILZER'S PROGRAM

Two Numbers of Violinist's New York Recital Introduce Him as Composer

Maximilian Pilzer, the New York violinist, appeared on Tuesday evening at Carnegie Hall in a program which contained works of all descriptions, calculated to please the *blasé*, the average music-lover and also the masses.

There was a good-sized audience and



Maximilian Pilzer, the American Violinist, Whose Recent Recital Introduced Him as a Composer

high enthusiasm throughout the evening. Few violinists play the "Six Sonatas" of Bach with the fine piano accompaniments which Schumann wrote for them and Mr. Pilzer displayed excellent taste in doing, as an opening number, the "Sarabande and Double" in B Minor in this form. In it he won approval for his broad delivery and his style, which is well suited to the character of the music. Saint-Saëns's B Minor Concerto, as the *pièce de résistance*, was beautifully played, with fire, appropriately poetic thought in the *andantino* and a firm command of technique in the finale.

A Randegger "Bohemian Dance" with its periods of six measures each, Hubay's "Plaintes Arabes" and the D Minor Hungarian Dance of Brahms in the Joachim version made up an attractive group of shorter pieces. After this the Dittersdorf "German Dance" was received so approvingly that a double encore was insisted upon, Smetana's "Aus der Heimat."

In the way of novelty, the violinist of-

was heightened by the picturesque setting of ancient architecture and costume.

In the love scene that followed, where Wilhelm and Leonore wander in a wood, musical anticipation was not realized; the themes seemed cold. But in the scene where the city is *en fête* with its bells ringing to honor Wilhelm and in the other scenes, where the tocsin sounds to call the men to arms against the enemy, and in the last scene, where the crowd learns that Wilhelm is dead just when his last great bell is to be swung into its place, the chorus writing with its rich tones and the singing were perfect, for the directors of the Monnaie, being fervent admirers of d'Indy's talent, spared no trouble to prepare and mount "The Song of the Bell."

It is in the belfry scene that perhaps the composer is at his sweetest, according to the Brussels critic. Wilhelm sits dreaming over his ambitions, his soul aspiring to complete beauty. He falls asleep and through a large gothic window one sees a sky that turns from the pale blue of evening to the purple of night and the rose of dawn. When midnight strikes and the

fered two pieces of his own, a "Liebeslied" and a "Caprice Waltz," thus making his debut as a composer. Both are eminently worth while and are written with truly musicianly feeling and not a little inspiration. Melodic beauty is to be found in the first especially, while the second has much of that "snap" found in recent violin compositions. The pieces were well received.

Wieniawski's "Faust" Fantasy and Sarasate's "Introduction and Jota" were also heard with evident pleasure. At the close Cui's charming "Orientale" was added. Technically, Mr. Pilzer left nothing to be desired, while his tone was varied and full of color. Max Herzberg played the accompaniments, some of them exceedingly taxing, with much assurance and with sympathetic coöperation. A. W. K.

## MISS WARE AND MR. WELLS GIVE "CAMPUS CONCERT"

Composer and Tenor Appear in Unique Program at New York University

The fourth concert of the Campus Concert Course presented at the New York University in the University Auditorium, last Tuesday evening, was given by Harriet Ware, the pianist-composer, and John Barnes Wells, tenor.

All the songs were in English with the exception of the first three: "Weil ich wie einmal allein," Tschaiakowsky, Dvorak's "Zueignung" and "Darf des Falken schwingen," by Strauss, and all the others were by Miss Ware.

Mr. Wells was in very good voice, his best effects being obtained in the middle register. There is so much said and so little heard of clear enunciation at the present time that it is refreshing to hear a singer so enunciate that his listeners are able to catch every word of what he sings. He was best in "The Cross," which he sang with full allowance for the sentiment in it, the "Hindu Slumber Song" and "Tis Spring," the last two of which he had to repeat. The "Boat Song" was finely rendered and his dialect in the "Mammy Song" was worthy of praise.

Miss Ware had two solo offerings: her "The Valley" and her "Song of the Sea." The "Song of the Sea" pleased her audience very much but she modestly refused to give an encore.

A cycle for two voices, in which Miss Ware displayed her versatility, brought the program to a close—"A Day in Arcady" (words by Joseph I. C. Clarke), "Spring Morning," "The Seas of Noon" and "Good-Night" (the words of the last three songs written by Miss Ware). The composer disclosed a very light but pleasing soprano voice, but hardly equal at present to any great demands upon it. Both the singer and his accompanist appeared to be in complete sympathy and so the accompaniments were played understandingly. It might be added that Mr. Wells sang better and seemed to be in closer touch with the audience in those songs in which he did not use notes.

The fifth and last concert of this year is to be given on Tuesday evening, March 18, and will bring Florence Hinkle, the soprano, and Maximilian Pilzer, the violinist, together in a joint recital. J. T. M.

Florence, who was an ardent admirer of her own vocal qualities, had been selected to sing a solo at a church entertainment.

The following morning at the breakfast table she remarked to her younger brother: "Well, I never thought my voice would fill that large hall."

"Neither did I," answered her brother unfeelingly. "I thought it would empty it."—Lippincott's.

## OPERA BY D'INDY HAS PREMIERE IN BRUSSELS

A NEW opera which has been secured for New York, according to information of the *World*, is Vincent d'Indy's "Song of the Bell," which was heard in Brussels not long ago for the first time, Paris having held it over ever since 1886, when it won the first prize as a musical composition offered by that city.

The libretto is written by d'Indy himself, who drew the story from Schiller's famous poem, and is in a prologue and seven tableaux.

The composer had been staying some time in Brussels rehearsing his work and conducted his own opera, receiving an ovation from the crowded audience. Countless musical experts had come from all over Europe to honor the distinguished French composer. Since the initial performance the *World* reports that the opera has steadily grown in popular favor. The

rights have been bought already for both North and South America and all Continental Europe.

The story is that of Wilhelm, whom Schiller described as a famous bell founder of the end of the fourteenth century. In the prologue he sits in his room watching the forge fires glow and fade as his workmen heat the metal for the last of his famous bells. His thoughts wander to the past and he sees appear before him the prominent scenes of his life.

In the first tableau he is being carried as an infant in the arms of his mother to be christened in the splendid church whose fretted front forms the background of the stage. Here in the form of citizens are gathered nearly two hundred chorus singers and these reveal the splendid choral work of which the composer is capable. Indeed, with one exception, the best of the work lies in its chorus, the effect of which

stage is darkened, gauzy ethereal figures that look like spirits flit about, while a hidden choir of feminine voices sings encouragement to the bell founder and, representing his own dreams, promises him success and peace. Nothing more beautiful than this unreal looking ballet has ever been imagined and the whole effect decided the critics that this is the gem scene of the work.

In the last tableau, where the great bell occupied the center of the stage representing the city square with the cathedral behind, a fine effect was obtained by the introduction of a funeral cortege of priests bearing Wilhelm's body through the crowd and deepening the chorus music with a religious chant. The effect was further increased by the tones of the great bell, which, as if inspired, tolls of its own accord for the loss of its founder.

The opera was received with the greatest applause and Brussels, whose audiences are the most critical in Europe, has once more added a feather to its cap for producing a work at the Monnaie which Paris considered bristled with difficulties.



## STUPENDOUS CLIMAX TO "RING" CYCLE AT THE METROPOLITAN

Urlus and Braun New and Imposing Figures in the Fourth Part of the Tetralogy—Fremstad's Incomparable "Brünnhilde"—Braun as "Sarastro" in "The Magic Flute"

SO lavish has been the praise bestowed upon recent performances of "Götterdämmerung" at the Metropolitan Opera House that it is a rather hopeless task to seek to do complete justice to the one which on Thursday afternoon of last week brought to a close the only "Ring" cycle of the present season. To indicate in some manner the extent of its overpowering grandeur it merely behooves the writer to state that it actually surpassed in its general level of excellence the three preceding representations. It was a performance calculated to strike the hearer with awe, to hold him enthralled and to make applause at the final curtain seem nothing short of sacrilege. The afternoon was one of unrelaxed emotional tension. The presenta-

personage, rough, sinister and vindictive, straightforward in the accomplishment of his purposes and never subtle in attempting to conceal his hatred. Mr. Braun's huge voice, finely resonant but somewhat coarse in timbre, is well in keeping with the rude power and elemental strength that should be attributed to the Nibelung's son. There was a quality of primeval physical exuberance in his rousing summoning of the clans, though he was inclined in this as well as in several other instances, to force his tones in a manner that noticeably coarsened them. His enunciation was superb in its clarity. Mr. Hinshaw, who was in excellent voice, played *Gunther* in a style that left little room for caviling. He did not individualize the part to excess and yet avoided the suggestion of bald commonplaceness.

### METROPOLITAN OPERA HOUSE CALENDAR

**WEDNESDAY** evening, February 26, Meyerbeer's "Les Huguenots." Mmes. Destinn, Hempel, Alten, Mattfeld; Messrs. Caruso, Scotti, Rothier, Braun (first time here as "Marcel"). Conductor, Mr. Polacco.

**Thursday** afternoon, February 27, Humperdinck's "Hänsel und Gretel." Mmes. Alten, Mattfeld; Mr. Goritz. Conductor, Mr. Hagemann. Followed by Leoncavallo's "Pagliacci." Mlle. Bori; Messrs. Jörn, Gilly. Conductor, Mr. Sturani.

**Thursday** evening, February 27, Walter Damrosch's "Cyrano," book by W. J. Henderson after the drama by Edmond Rostand (reviewed elsewhere in this issue).

**Friday** evening, February 28, Wagner's "Tristan und Isolde." Mmes. Fremstad, Matzenauer; Messrs. Urlus, Biers, Hinshaw, Braun, Murphy. Conductor, Mr. Toscanini.

**Saturday** afternoon, March 1, Massenet's "Manon." Mmes. Farrar, Sparkes, Maubourg, Duchêne; Messrs. Caruso, Gilly, Rothier, De Seguro, Reiss. Conductor, Mr. Toscanini.

**Saturday** evening, March 1, Ponchielli's "La Gioconda." Mmes. Destinn, Matzenauer, Duchêne; Messrs. Martin, Amato, De Seguro. Conductor, Mr. Polacco.

**Monday** evening, March 3, Wagner's "Die Walküre." Mmes. Gadske, (Sieg-

linde), Matzenauer (Brünnhilde), Homer, Sparkes, Alten, Curtis, Fornia, Mulford, Robeson, Duchêne, Mattfeld; Messrs. Urlus, Braun, Ruysdael. Conductor, Mr. Hertz.

**Wednesday** evening, March 5, Humperdinck's "Königskinder." Mmes. Farrar, Fornia, Robeson, Mattfeld; Messrs. Jörn, Reiss, Goritz. Conductor, Mr. Hertz.

**Thursday** afternoon, March 6 (special performance), Offenbach's "The Tales of Hoffmann." Mmes. Hempel, Bori, Duchêne, Maubourg; Messrs. Jörn, Gilly, Rothier, De Seguro, Reiss, Rossi, Bada, Ananlian, Ruysdael. Conductor, Mr. Polacco.

**Thursday** evening, March 6, Verdi's "Aida." Mmes. Destinn, Homer, Sparkes; Messrs. Caruso, Gilly, Didur. Conductor, Mr. Toscanini.

**Friday** evening, March 7, Damrosch's "Cyrano" (second performance).

**Saturday** afternoon, March 8, Wagner's "Tannhäuser." Mmes. Destinn, Fremstad; Messrs. Urlus, Biers, Griswold, Reiss, Hinshaw, Ruysdael. Conductor, Mr. Hertz.

**Saturday** evening, March 8, Mascagni's "Cavalleria Rusticana." Mmes. Gadske, Duchêne, Mattfeld; Messrs. Macnez, Gilly. Conductor, Mr. Polacco. Followed by Leoncavallo's "Pagliacci." Miss Bori; Messrs. Jörn, Amato, Reschiglian. Conductor, Mr. Sturani.

tion approached Wagner's ideal as closely as material conditions make it possible.

Even as "Götterdämmerung" is musically and dramatically the high-water mark of the whole "Ring" tetralogy, so last week's performance proved the grand climax of the present cycle as concerns qualities of interpretation. The central figure of the occasion was, as usual, the *Brünnhilde* of Olive Fremstad, one of the grandest and most exalted tragic impersonations known to the contemporary stage. But there were three changes from the customary allotment of characters which demanded profound consideration and amply merited it. These were the *Siegfried* of Jacques Urlus, the *Hagen* of Carl Braun and the *Gunther* of Mr. Hinshaw.

As the mature *Siegfried* Mr. Urlus placed to his credit a portrayal that both, histrionically and vocally, occupied a station as lofty as his young hero. Here again he satisfies the eye as thoroughly as he did in the forest drama, and he carried himself with grace and freedom. All of the ingratiating elements which have characterized his singing were again in evidence. His share of the glorious love duo of the prologue was brilliant and in the third act he delivered the narrative superbly, attaining a climax of resistless eloquence in the dying apostrophe to *Brünnhilde*. Dramatically his handling of the part was consistent, excellently planned and convincingly carried out. In view of all of which it is a trifle surprising that Mr. Urlus should not endeavor to make *Siegfried's* disguise as *Gunther* more complete when he returns to the Valkyries Rock, in the last scene of the first act. He might at least exchange his red cloak for the one worn by the *Gibichung*.

Carl Braun's *Hagen* is a commanding

Mme. Matzenauer gave *Waltraute's* plea for *Wotan* with inspiring plenitude of tone and a potent quality of dramatic expressiveness. In the third act she was one of the *Rhinemaidens* in company with Bella Alten and Lenora Sparkes. The insinuatingly melodious trio was sung with enchanting freshness of vocal quality and perfect intonation. Mme. Fornia's *Gutrune*, aside from some stridency of tone, is a very creditable piece of work.

#### A Sublimely Eloquent "Brünnhilde"

At the close of the poignant second act there were curtain calls without number for the principals. But a great shout went up from the huge audience when Mme. Fremstad was finally induced to appear alone. It is difficult indeed to believe that the greatest of all operatic heroines has ever been acted with greater passion, more sustained intensity or more sublime eloquence than by the great American soprano. The second act stamps her as one of the foremost of modern tragediennes, reveals her as a veritable operatic Bernhardt. And as this *Brünnhilde* enters the hall of the Gibichungs, in the final scene, it is as a glorified spiritual transfiguration, as sublime as any creation of *Æschylus*, *Sophocles* or *Shakespeare*.

Mr. Hertz conducted as brilliantly as he has done in the past, and while his reading was superbly vigorous whenever necessary, he never engulfed the singers. Words fail in attempting to describe the performance of the finale, beside which all other human achievement in music is dwarfed.

Carl Braun showed what he could do in a rôle outside the Wagnerian fold when he appeared for the first time as *Sarastro* in the repetition of the "Magic Flute" on Wednesday evening of last week. He sang

the music with great beauty of voice and nobility of style and showed that the downward reach of his voice was ample to meet the requirements of the extremely low tones which Mozart has assigned the basso. Neither of the *Sarastros* heard previously this season has sung "In diesen heil'gen Hallen" more inspiringly, and Mr. Braun was most warmly applauded for his delivery of the aria. Mr. Jörn replaced Mr. Slezak as *Tamino*, and while he did not improve upon his predecessor his performance was generally adequate. Mr. Goritz was as delightfully comical as ever, while Mme. Destinn as *Pamina* and Mme. Hempel as the *Queen* sang brilliantly.

#### Two Comedies Deftly Given

There was an overflowing Saturday afternoon audience for "The Barber of Seville" and it is doubtful if any comic opera of to-day could have caused more hearty laughter than this old Rossini work, in spite of its being sung in an unfamiliar tongue. Pasquale Amato acted and sang the title rôle with an increasing lightness of touch, while Pini-Corsi and de Seguro were again convulsing. The auditors revelled in Frieda Hempel's ability as a comedienne and in her vocal fluency, demanding a repetition of her "Il Bacio" in the Lesson Scene.

"Le Donne Curiose," the only one of last year's novelties to be continued in the repertoire, found an audience last Monday which filled most of the seats and had a fair-sized representation in the standees' area. Geraldine Farrar and Mr. Macnez won the most enthusiastic curtain calls of the evening with their singing of the Mozartian phrases of the final scene in the second act. Those experienced funmakers, Bella Alten, Pini-Corsi and de Seguro kept the audience constantly amused.

Other repetitions of the week which ended last Monday included the ever-appealing "Madama Butterfly," on Thursday, the 20th; "The Girl of the Golden West," with Caruso, Friday, and a popular "Trovatore" on Saturday evening before a large Washington's Birthday outpouring of opera-lovers. The versatile Mme. Gadske sang *Leonora* in the Verdi opera and had notable associates in Mme. Homer and Messrs. Martin and Gilly.

### VERNON ARCHIBALD'S RECITAL

Baritone Presents Some Interesting English Songs at the Waldorf-Astoria

An enjoyable recital was given on Wednesday evening of last week by Vernon Archibald, baritone, at the Waldorf-Astoria, New York. His program was arranged with good taste and included first a group of German songs of Franz and Schumann, followed by Handel's "Where'er You Walk," from "Semele," and the "Arm, Arm Ye Brave," from "Judas Macabaeus." In these he revealed much ability as a recital-singer, his voice being of a highly agreeable quality and artistically managed.

The two groups of English songs, including Campbell-Tipton's "A Spirit Flower," Clough-Leigher's "O Heart of Mine!," A. Walter Kramer's "The Relief," Clyde Van Nuys Fogel's "I Kissed My Love," and Bruno Huhn's "Unfearing," Mary Helen Brown's "The Gift" and Hallett Gilbert's "Forever and a Day" won perhaps the most enthusiastic reception of the evening. In these the singer did splendid interpretative work, his enunciation being notably fine and his voice sounding to decided advantage. Lawrence Kellie's "I Had a Flower," Lohr's "Ould Doctor Ma' Ginn" and the old Irish air, "Off to Philadelphia," were added numbers.

Mrs. J. Harrison-Irvine presided at the piano with much discretion.

#### Adele Krueger's Concerts

Adele Krueger, the soprano, has been appearing with success in a number of concerts lately. As soloist at the meeting of the Tonkünstler Society in New York on February 18, she sang a group of German and English songs with the assistance of Carl Bruchhausen at the piano. On Washington's birthday Mme. Krueger appeared at the German Press Club, presenting a program that included songs by Cornelius, Brahms, Strauss, Hildach, Oley Speaks, Korbay, Carpenter and Neidlinger. For March 7 Mme. Krueger has been engaged to sing at a Matinée d'Adieux given by Mme. A. Tanty at the Hotel Plaza in New York.

#### New Central Park Music Stand to Cost \$40,000

What is expected to be the finest musical pavilion in the country is to be erected in the Central Park Mall, New York, the plans having been completed by Carrère & Hastings, who estimate the cost as \$40,000. Park Commissioner Stover announces that the pavilion will be completed in time for next Summer's concerts.

### PHILADELPHIA HAS A NEW CONCERT BUREAU

Will Manage Local Appearances of Visiting Artists and Introduce Local Artists

PHILADELPHIA, Feb. 24.—The Estey Concert Bureau has just been organized in this city, with headquarters in the Estey Building, Seventeenth and Walnut streets, the directors being Thomas K. Henderson, local manager of the Estey Piano Co., and Robert Patterson Strine, well known throughout the United States as a manager of operatic and concert artists, with Arthur L. Tubbs as the associate. It is the object of the new bureau not only to bring to Philadelphia artists of international reputation, in concert and recital, but to assist local talent to make itself known in a wider field. There are in Philadelphia many singers and musical artists of exceptional talent and excellent training, worthy of competing with those who have won distinguished success, but hitherto there has been denied them sufficient opportunity to make their ability known, or to branch out into the musical field beyond their own city and vicinity. The managers of the Estey Concert Bureau propose to open up paths of new endeavor for many of these Philadelphia artists, charging only moderate fees for their service, offering each artist the privilege of giving one recital annually without cost, and in all ways looking out for their interests and advancement both in the way of local engagements and appearances in other cities. There are, of course, a number of singers and musicians residing in Philadelphia who have already become widely known, and, if properly supported, the new bureau expects to make this list a larger and much more important one, as it will be devoted not only to the interests of those artists who are well started on the road to fame, but likewise to those who stand eagerly waiting on the threshold of achievement.



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## STRONG ATTRACTIONS AT BOSTON SUNDAY CONCERTS

**Teyte-Clément and McCormack Recitals—Illness Prevents Appearance of Mme. Cavaleri**

Boston, Feb. 23.—Sunday afternoon concerts go merrily forward, and while the programs at the Boston Opera House have offered unusual attractions, the patronage has been much heavier at Symphony Hall. On Sunday, the 16th, this hall was crowded for the concert of French songs given by Maggie Teyte and Edmond Clément, both artists making exceptional successes. Miss Teyte was obliged to leave the hall before her audience had released her to catch a train. Mr. Clément and his finished art rounded out the occasion. It would be difficult to imagine a better presented, more entertaining program.

For this afternoon a sign notifying the public that not another inch of standing room was available was hung out before the Sunday concert. John McCormack was the soloist. He sang an air from Mozart's "Cosi fan tutti," songs by Landon Ronald, Campbell-Tipton, Frank Tours; some Irish traditional songs, the Aubade from Lalo's "Le Roi d'Ys" and the final tenor passage from Act III of Leoncavallo's "La Vie de Bohème." Mr. McCormack is one of the few singers today who can sing the music of Mozart in a finished manner. His singing is always fluent and agreeable, his voice smooth and ingratiating in its quality. Mr. McCormack was assisted by Melville A. Clark, harpist.

At the Boston Opera House Mme. Cavaleri and Lucien Muratore, of the Paris Opéra, had been announced as soloists, but Mme. Cavaleri being overcome with a sore throat, their appearance was impossible. At the last hour Carmen Melis and Leon Lafitte stepped into the breach, and the pianist was the young Aline von Barentzen. She played the Saint-Saëns G Minor Concerto very brilliantly, with authority and sterling musical feeling. She also gave color to the Twelfth Rhapsody of Liszt. Mme. Melis sang arias from "Tosca" and other numbers from her repertoire. Mr. Lafitte sang arias from "Tosca" and "Carmen." The orchestral numbers were the symphonic piece from César Franck's "Redemption" and the third part of D'Indy's "Wallenstein" trilogy. The performances of Mme. Melis and Mr. Lafitte gave much pleasure, and again the orchestra demonstrated its ripening powers. A certain number of those who had come to hear Cavaleri requested the return of their money, which they received.

On the 16th, when Mr. Weingartner conducted the Boston Opera Orchestra, a Lustige Overture of his was heard for the first time here, and made, on the whole, an excellent impression. It is cleverly scored, and if the ideas are not so witty as the instrumentation itself, the effect is distinctive and amusing. The symphonic poem of Weingartner, "The Fields of the Blessed," after the picture by Arnold Boecklin, gained a new serenity and coherence of structure under his baton. Three songs by Weingartner and an aria from Goetz's "Taming of the Shrew" were well sung by Mme. Marcel. There were poetic readings of the "Oberon" overture and the prelude to Wagner's "Meistersinger." O. D.

### MME. CAVALIERI'S ILLNESS

**Her Failure to Appear in Boston Recalls Similar Circumstance of a Few Years Ago**

Boston, Feb. 24.—The small sale for the Sunday afternoon concert at the Boston Opera House, at which Mme. Lina Cavaleri was billed to appear, brings to mind a similar experience when Mme. Cavaleri was announced at a concert at Symphony Hall a few years ago while she was a member of Hammerstein's forces.

At this Symphony Hall concert Mme. Cavaleri drew hardly a handful of people. She protested vigorously to the manager of the concert before she went on, telling him that he must call the affair off and make an announcement that she was ill. She finally consented, however, to sing.

In the case of last Sunday's concert Mme. Cavaleri announced at 11 o'clock Sunday morning that she was ill and would not sing. Director Russell, of the Opera House was put to considerable trouble to fill her place, which he did, however, and very acceptably with Mme. Carmen Melis and Leon Lafitte. It was rumored about the Opera House that Mme. Cavaleri's intense dislike to sing before a small audience had much to do with her sudden indisposition.

However well Mme. Cavaleri may be able to draw elsewhere she certainly is not a favorite with concert goers in Boston, whatever the reason. She has, it is true, been more fortunate when she appeared in opera.

## A JOLLY QUARTET OF ORATORIO SOLOISTS



Soloists with the Handel and Haydn Society, Boston—From Left to Right: Fred-eric Martin, Bass; Adelaide Griggs, Contralto; Caroline Hudson-Alexander, Soprano; Paul Althouse, Tenor

ONE of the best companies of soloists ever appearing at a Handel and Haydn Society concert was that of the last concert when Mme. Schumann-Heink, Caroline Hudson-Alexander, Frederic Martin, Paul Althouse and Adelaide Griggs appeared. Both because of the excellence of the work of the society in Chadwick's "Phoenix Expirans" and Gounod's "Gallia" and Rosini's "Stabat Mater" and the quality of work done by the soloists the concert was marked as a red-letter one by the large audience. In these days of the waning popularity of oratorio it may well be per-

mitted that one should speak of the work of the oldest choral society in America in offering such a performance of works forgotten for the sensational in the operatic field, and of the fact that four soloists of such fitness for the work could be found. Of these four singers but one is at present engaged in opera and of him the critics spoke as an artist of both voice and brains. Oratorio may be a discredited branch of musical art but as long as singers may be found who can arouse such interest a revival of that branch of music may well be anticipated.

### MRS. VAN R. SCHUYLER'S RECITAL

**Philadelphia Audience Applauds New York Mezzo-Soprano**

PHILADELPHIA, Feb. 21.—Mrs. Van Rensselaer Schuyler, of New York, was the recipient of cordial applause from a select audience in the concert room of the Acorn Club, yesterday afternoon, when she gave an interesting song recital, with the assistance of Mrs. Celeste Heckscher, composer and pianist. Mrs. Schuyler, in addition to a stately and attractive presence and an ingratiating manner, is gifted with a mezzo soprano voice of rich, mellow quality, which she used yesterday in a sympathetic manner, her program including a variety of songs that called for the display of versatile talent. In her first group of French songs she was particularly felicitous in her rendering of the tender "Contemplation" of Widor, while later she proved quite captivating in her manner of singing the pastourelles, "Que Fais-tu, Bergère?" and "Au bord de la Fontaine," dainty songs of the 18th century, by Weckerlin. A group of songs in German by Rubinstein, Brahms and Grieg was also well rendered, and especially pleasing were five songs in English which brought the recital to a close. As an interlude of more than ordinary interest Mrs. Heckscher, assisted by Mrs. Edith Mahon at a second instrument, was heard in several of her own compositions for piano, "Au Fond" and "Old French Dance" being received with special favor.

Mrs. Heckscher's ability as a composer will be further demonstrated locally next Wednesday evening, when, at its fifth popular concert in the Academy of Music, the Philadelphia Orchestra will for the second time play her suite, "Dances of the Pyrenees." At yesterday's recital the accompaniments for Mrs. Schuyler were played with notable skill and sympathy by Walter Kiesewetter. A. L. T.

### Tenor Wells and Violinist Butler as Composers in Recital

WILLIAMSPORT, PA., Feb. 24.—John Barnes Wells appeared on February 13 in the artists' course of Dickinson Seminary, arranged by Dr. Will George Butler, who appeared as an assisting artist, Charles H. Rawlins being the able accompanist. Mr. Wells sang the Cadman Indian songs, with Mr. Rawlins first playing the original themes. The audience greatly relished the tenor's delivery of three of his own songs, "The Dearest Place," "The Elfman" and "If I Were You," as well as Harriet Ware's "Boat Song" and "Mammy's Song." Dr. Butler in his violin numbers was heard at his best and his own compositions, "Longing" and a Gypsy Dance, found immediate approval.

### HARD TO FIND TENORS

**Klibansky Competition Fails to Bring Them to Light**

The announcement some weeks ago that Sergei Klibansky, the New York voice teacher and baritone and member of the faculty of the Institute of Musical Art, had been given the sum of \$3,000 by a society woman with which to equip a sufficiently gifted American singer with the necessary training has resulted up to date in Mr. Klibansky's having discovered two voices, one a mezzo and the other a baritone which he is now observing closely before deciding what he will ultimately do.

"I had no idea that there were so many young singers in America desirous of making careers," says Mr. Klibansky, "but it was but a little time after I had given to the papers the fact that I was holding this scholarship open that applications began to pour in. From all parts of the country came letters asking how appointments could be arranged. Several came from San Francisco and other places in the Far West.

"The desire of the donor of the munificent sum was primarily to discover a young American tenor. Unfortunately I have been unsuccessful in finding one. There are many beautiful voices in this country, but I found a woeful lack of musical equipment, and to award this sum it seemed to me that it required a person who possessed more than vocal talent alone. I have heard some three hundred singers and from them I have chosen two who give promise of arriving at a point of artistic excellence."

### Frank Gittelton Repeats Success in Second Berlin Recital

BERLIN, Feb. 20.—Frank Gittelton, the youthful Philadelphia violinist, strengthened the highly favorable impression made at his debut a few weeks ago, when he gave his second Berlin recital last night before a large audience. On his program were the Bach Sonata in D Minor, the Saint-Saëns "Havanaise," the Wieniawski Concerto in D Minor and César Franck's Sonata for Violin and Piano.

### David Mannes in Lecture-Recital for Baltimore Music Settlement

BALTIMORE, Feb. 24.—David Mannes, head of the New York Music School Settlement, gave a recital and lecture in Baltimore in the interest of the Baltimore Music School Settlement, of which Lilly Bartholomew is director. Frederick H. Gottlieb, one of the active promoters of the local school, in his address stated that in two weeks there had been more than 225 applicants for admission. W. J. R.

## IRMA SEYDEL WITH MOLLENHAUER CHORUS

**Violinist the Soloist in a Highly Artistic Performance—Paulo Gruppe Given Much Praise for 'Cello Recital**

Boston, Feb. 23.—The program of the third concert of the Apollo Club, Emil Mollenhauer conductor, was given on the evening of the 18th in Jordan Hall. The soloist was Irma Seydel, the young violinist whose father is a member of the Boston Symphony Orchestra, and who, as yet in her teens, has already acquired a more than respected standing in the ranks of present-day virtuosi. The program of vocal music included a Kyrie and Gloria of Gounod, the "Finland Love-Song" of Engelsberg; "Secret Love," Wohlgemuth; "Prayer of Thanksgiving," Kremser; "The Night Has a Thousand Eyes" (with violin obbligato), Nevin; "The Rose and the Nightingale," Pache; "Denny's Daughter," Huhn; "Hong-Kong Romance," Hadley-Lynes.

Miss Seydel played Sarasate's "Faust" Fantasia, the Meditation from Massenet's "Thais," the familiar Souvenir of Drdla and the Mazurka by Zarzycki. There were to be observed the virtues which are usual with performances by this club but which are so unusual in their quality that they give the club's performances a place by themselves. Mr. Mollenhauer had his forces excellently in hand. Miss Seydel played with finished style and always with an exceptionally musical tone. The audience was large and applaudive.

Paulo Gruppe, the cellist, played a taxing program before an interested audience in Jordan Hall on the 18th. His pieces were a Sonata in F Major, for 'cello and piano, Saint-Saëns; Bach's Suite in C Major, for the violoncello, unaccompanied; "Chanson sans Paroles," Tchaikowsky; Minuet, Haydn; "Le Cygne," Saint-Saëns; Serenade, Victor Herbert; "Harlequin," Popper.

Mr. Gruppe gave further evidence of his broadening powers. He now lays especial emphasis on solidity of manner and a full tone. His style is broad and virile, and on the lower strings more especially he can produce an exceedingly big, warm, vibrant tone. He played his part in the opening sonata without over zeal or useless agitation, with exemplary taste and musicianship, while the Bach sonata was not always fortunate in the matter of technic. But in the small pieces on the program Mr. Gruppe particularly excelled and was warmly applauded therefor. O. D.

### Marriage to Cut Short Teaching Career of Anna Miller Wood

Boston, Feb. 24.—The engagement is announced of Anna Miller Wood, the gifted singer, to Frederic Hall Harvey, a mining engineer and rancher of Galt, Cal. The wedding will take place upon Miss Wood's return to her home in Berkeley early in June. Edith Bullard, who has been assisting Miss Wood for several seasons past, will take her studio and carry on her work. Miss Bullard will have the assistance of Mary Strickland, who is also one of Miss Wood's assistants.

### Charlottenburg Opera Engages Knot

BERLIN, Feb. 22.—New Yorkers who have heard Heinrich Knot, the German tenor, at the Metropolitan Opera House, will be interested to know that he has recently become engaged to sing Wagnerian rôles at the new Charlottenburg Opera in Berlin, beginning January of next year.



**Horatio Connell**

Bass-Baritone

Max Bruch's "Cross of Fire"

Mr. Connell is a baritone of exceptional intelligence. He handles his voice in a finished manner, and he gives interest to whatever passage he sings.—Boston Post, Jan. 27th, 1913.

Man'gt: HAENSEL & JONES, Aeolian Hall, New York

**ALBIN ANTOSCH** Austrian 'Cellist  
Management: Walter Anderson  
171 W. 57th Street, New York



## SCHUMANN'S "RUTH" AGAIN IN CHICAGO

Apollo Club Presents it with Thomas Orchestra, Florence Hinkle, Rosalie Wirthlin and Arthur Middleton—Concerts by Thomas Orchestra, Mendelssohn Club and Mme. Sembrich

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, February 24, 1913.

THE performance of Georg Schumann's "Ruth" by the Apollo Club on Sunday afternoon at the Auditorium was announced earlier in the season to be given under the personal direction of the composer. Mr. Wild, however, who first brought the work to a public hearing in this country in the same month three years previous, again conducted the Apollo singers and the accompanying Thomas Orchestra through the mazes of the difficult score. The solo parts of *Ruth* and *Naomi* brought us two New York singers, Florence Hinkle and Rosalie Wirthlin, Arthur Middleton, of Chicago, assuming the part of *Boaz* and Edward Clarke, another local artist, singing from behind the scenes the lines allotted to the *Priest*.

Viewing the performance as a whole, the chief honors went to the choristers, for not only was their part equally difficult, but they infused far more of abandon into their appointed tasks than did perhaps any of the soloists. Of course, enunciation was out of the question, considering the prodigious rate at which huge quantities of words were swallowed up by the fast moving music. The work itself is one of those peculiar blends of materialism and religion which is probably meant to be sacred music but misses the mark considerably in favor of the human side, more nearly suggesting, as a whole, the atmosphere of the miracle plays in which the modern drama found its beginnings some centuries ago. In view of the several operas which have recently come to first notice largely through their brilliancy of orchestration, it hardly seems right to characterize the music of "Ruth" in the same manner. This work, although brilliantly orchestrated, contains a great quantity of decidedly original thematic material—always interesting, though not necessarily unflinching in its pleasure-affording powers.

Miss Hinkle gave a very clean-cut reading of the score that was vocally satisfying. Miss Wirthlin brought to bear a voice of marked beauty of tone color and an abundance of feeling. Mr. Middleton did not seem to be unconscious of the difficulties with which the score abounded, but its adaptability to his voice made it a grateful choice and he achieved some strong moments. One rehearsal with the orchestra, however, was not conducive to the best results from any of the trio of soloists on the stage. Mr. Clarke from behind the scenes was hardly hampered on this account, as most of his part was unaccompanied, but his isolation seemed to make his task the more difficult. He has been frequently heard to better advantage.

### Mme. Sembrich in Orchestra Hall

At the same hour on Sunday afternoon a rather numerous audience attended the appearance of Mme. Sembrich in Orchestra Hall, under the direction of Wight Neumann. Her program was one of unusual qualities of popular interest, in that it contained a final group of some eight folksongs from almost as many nationalities, each in the native dialect. Her first group was from the older classics, if names which are almost totally unknown can be considered as entitled to rank under that category. The rest of the program was devoted to songs by Cornelius, Massenet, Schumann, Rachmaninoff, Dalcroze and LaForge, the latter the excellent accompanist who gains deservedly a portion of the success which Mme. Sembrich continues to attain. Probably because of the excellence of his accompaniments the audience took occasion to express considerable rapture over one of Mr. LaForge's songs, "Before the Crucifix," which Mme. Sembrich was induced to repeat.

### Local Pianist with Thomas Orchestra

At this week's pair of concerts by the Theodore Thomas Orchestra, Conductor Frederick Stock presented as the chief symphonic offering that greatest and most hackneyed of Beethoven symphonies, the Fifth, but his reading of it was one such as no true music-lover could ever find hackneyed. Such touches as he has given to the original orchestration in order to enlist more fully the resources which the present-day conductor finds at his command, have been added with that conservative restraint and reverence which intensifies Beethoven without forcing an added

personality into the limelight. The warmth and smoothness of tone from the brass and woodwind sections of the Thomas ranks have never been divulged to better advantage. The two remaining orchestral offerings were the Overture to Mozart's "Marriage of Figaro" and Berlioz's "Carnival Roman."

The soloist of the week was Silvio Scionti, a Chicago resident during the past decade, who has, however, retained an affection for the artistic creations of his fatherland, which apparently governed his choice of the Martucci Concerto as a vehicle for the display of his pianistic prowess. The work is exceedingly modern in its contempt for all things supposed to be governed by musical law, and in its tendency towards complexity and the utter absence of restraint, and it must be said that the two hearings of the work hardly sufficed to endear it as an art creation worthy of perpetuation in the standard repertoire. Mr. Scionti was rather well received on Saturday evening and was recalled some six times. He has a technic of considerable fluency and a firm tone, and he had the work well in hand. In chronicling the fact that he was hardly convincing in his delivery, it must, in fairness, be said that Mr. Scionti was a sick man—much too sick to have left his bed even for the short period required by his two appearances. In spite of some printed criticisms of a rather personal nature, Mr. Scionti's performance was such as to en-

title him to the increased respect of his fellow Chicagoans.

### Unusual Program by Men Singers

In the program of the second concert given by the Chicago Mendelssohn Club, under the direction of Harrison M. Wild, in Orchestra Hall on Thursday evening, there was presented a list of works which compels most unusual attention among events of this character. Conspicuous by their absence were many of the sentimental ditties so frequently considered necessary to the success of concerts given by choruses of men. It might even be claimed by some that the lack of such pieces constituted an element of failure in the case of the present concert, but although the audience was not aroused to any untoward pitch of enthusiasm by the sterling works presented, it nevertheless redounds greatly to the credit of the organization that the presence and interest of a crowded house was retained to the end of so serious a program.

The first half of the evening was given over to a performance of the Ode-Symphonic "The Desert," composed some three score and ten years ago by one Felicien David, a Parisian who had wandered afar and inhaled the perfume of the Orient and returned to perpetuate the color in the music of his day. The work consists of some quaint snatches of orchestral color, both in the interludes and in the background to the spoken parts of the narrator, in some rather graceful solo passages for tenor voice, which sings of gentle night and pure delight amid the thirst of the desert, and several choral climaxes which prate of homage to Allah on the weary march of the caravan.

The spoken parts were given impressively in the manner in which they were intoned by David Bispham, who also sang

the "Chant of the Muezzin." The two tenor arias were given appropriate interpretation by John B. Miller.

Hardly so successful was the excerpt from "Parsifal" as arranged for male chorus, from the passage which portrayed "The Feast of the Holy Grail." Not only because of the vocal difficulties, made even more forbidding in the arrangement, but on account of certain discrepancies and uncertainties in the matter of tempi and rhythm, was the "Parsifal" offering lacking in its fullest effectiveness. Following it, however, was a work which should be accorded repeated hearings in order to bring into evidence all the beauties it contains. This was the Brahms Rhapsody, op. 53, for contralto voice with orchestral accompaniment, bringing in the male voices of the chorus at the end in a manner which is at once unusual and effective.

Christine Miller displayed her voice to excellent advantage in her singing of this number, although it is equally safe to say that a dozen hearings of the work with the same forces would bring a constant increase, not only in the effectiveness of the presentation, but in the enjoyment experienced by the audience. It is, without doubt, one of the finest of the shorter works which have been set down by the lofty Teuton, and the Goethe fragment which has afforded the text, is for once worthy of the art by which it has been enshrined.

Three unaccompanied numbers by MacDowell were "From the Sea," "Cradle Song" and "A Ballad of Charles the Bold," and in this the massed tone of the Mendelssohn singers was admirably displayed. The closing number of the program was Grieg's "Landsighting," for chorus and orchestra, with a solo part contributed by Mr. Bispham—a grateful work which was given virile interpretation by the forces under Mr. Wild's command. NICHOLAS DEVORE.

## IN NEW YORK MUSIC SCHOOLS AND STUDIOS

### Recital at Saenger Studios

The most recent recital at the Oscar Saenger studios was devoted to the songs of Marion Bauer and was given on Tuesday afternoon, February 16. The songs were sung by Phoebe Crosby, soprano; Viola Ellis, contralto; Paul Althouse, tenor, and G. Harold Mallory, baritone. The program contained twelve of Miss Bauer's songs, all of which were interesting and several of which aroused real enthusiasm, both because of their rendition and their intrinsic merit.

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### Famous Artists at Klibansky Reception to Elena Gerhardt

Mr. and Mrs. Sergei Klibansky gave a reception in honor of Elena Gerhardt, the German *lieder* singer, at Mr. Klibansky's New York studio, on February 21. An interesting musical program was given by Manfred Malkin, pianist; Edith Chapman-Gould, soprano, and the following of Mr. Klibansky's advanced pupils: Betty Marfield, Jean Vincent, R. Strandenass, Amelia Rellum, Louise Wagner and Mrs. G. W. Hill. At the close of the formal program Mr. Klibansky sang songs by

Brahms, Reichardt, Sanderson and Franz.

The reception was a brilliant one and included many guests prominently known in musical life. Besides Miss Gerhardt there were Mr. and Mrs. Jacques Urlus, Mr. and Mrs. Pasquale Amato, Mme. Galski-Tauscher and Hans Tauscher, Mr. and Mrs. Ernesto Consolo, Kate S. Chittenden, Mr. and Mrs. Charles Dana Gibson, Frieda Hempel, Willy Buers, Otto Urack, Mr. and Mrs. Erich Wolf, Edouard Dethier and others.

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### Mme. Ziegler's Pupils in Concert

The Ziegler Quartet, Linnie Lucille Live, soprano; Ida Marcell Cowen, contralto; Enrico Allesandro, tenor; W. E. Johnson, bass, assisted by Miss Maguire, pianist, and Alfred Sutter, cellist, gave a musicale before the Men's Club of St. Mary's Church, Chappaqua, recently. The program consisted of solos for the various members of the quartet and the presentation of the second half of "Martha" in English. There was a large audience, and the members of the quartet aroused much enthusiasm, especially by the performance of the operatic numbers.

### Detroit Pianist Gives Good Account of His Brussels Training

DETROIT, Feb. 19.—Last night Detroit heard for the first time one of its own artists, Ellsworth Stevenson, pianist, who returns shortly for study in Brussels with Mr. Richards. Assisted by Muriel Ridgway, soprano; Henri Matheys, violinist, and Hugh Ri Dou, accompanist, Mr. Stevenson pleasantly surprised even those of his friends who had expected great things of him when he left Detroit three years ago for European study. E.C.B.



William Foster Apthorp

BOSTON, Feb. 20.—Word was received here by cable to-day of the death yesterday in Vevey, Switzerland, of William Foster Apthorp, for many years distinguished as a teacher of music and dramatic and music critic in Boston. Mr. Apthorp died of heart failure. He was born in Boston on October 24, 1846, and was graduated from Harvard in 1869. He was a teacher of music in the National

College of Music, the New England Conservatory and Boston University until 1884. He married Octavie Loir Isagiri in 1876. From 1872 to 1876 he was music critic of the *Atlantic Monthly* and during the two years following wrote for the *Boston Sunday Courier*. In 1878 he became the music and dramatic critic of the *Traveller* and in 1881 went to the *Transcript* to fill the same position, in which he continued for many years. He was the author of several books on music and was the critical editor of Scribner's "Cyclopedia of Music and Musicians." Mr. Apthorp and his family had made their home for the last several years in Switzerland.

### Mrs. Mary Elizabeth Buck

Mrs. Mary Elizabeth Buck, widow of Dudley Buck, the composer, died on February 18 at the home of her son, Dr. Edward T. Buck, in Indianapolis. She was Mary E. Van Wagner of Hartford, Conn., and married Mr. Buck in 1865. She lived in Brooklyn at the time her husband was director of the Apollo Club and successively organist of Holy Trinity and of Plymouth Church. Her husband died in Orange, N. J., October 6, 1909.

### John Markwith

John Markwith, a band leader of Orange, N. J., for fifty-six years, died there February 22, aged seventy-four years. His father, John Markwith, was leader of the band before him. It was Orange's first band. Five of his sons are members now and Lester B. Markwith, one of the sons, will continue as leader. Two daughters also survive him.

## HADLEY GIVES SECOND SUPPLEMENTARY CONCERT

San Francisco Orchestra, Lambardi Opera Company and Local Concert Artists Appear

SAN FRANCISCO, Feb. 17.—The second concert of the supplementary season of the San Francisco Orchestra given on Friday afternoon at the Cort Theater presented a delightful number in the Saint-Saëns "Suite Algérienne," of which Henry Hadley and his players gave an exceptional performance.

The Sibelius "Finlandia" was an interesting offering as the closing number. The symphony was the Brahms No. 2 in D Major and Mr. Hadley gave a spirited reading of the Dvorak Overture Carnival as the introductory number of the afternoon.

The Lambardi Opera season, brought to a close last week, had for its programs of the week "Tosca," "Barber of Seville," "Fedora," "La Traviata," "Otello," "Thais," "Andrea Chenier," "Cavalleria" and "Pagliacci."

Regina Vicarino sang the soprano rôles in the "Barber," "Traviata" and "Thais." Esther Adaberto made a pronounced success in her singing in "Tosca," "Fedora," "Otello" and "Andrea Chenier." Folco was highly satisfactory in the tenor parts of "Traviata," "Otello" and "Pagliacci." Giovacchini, baritone, sang with repeated success.

The Lambardi Opera Company will, on March 3, open a three weeks' season at the Royal Hawaiian Opera House, in Honolulu, under the W. D. Adams management. The principal artists heard with the company here will appear in Honolulu.

At the regular meeting last week of the Music Teachers' Association the program was presented by Mr. and Mrs. Warren D. Allen and Herbert Riley. Mrs. Allen gave some soprano solos, accompanied on the piano by Mr. Allen. Herbert Riley rendered some cello solos.

"Voices from the Golden Age of Bel Canto" was the subject upon which Percy A. R. Dow talked at a recent studio gathering. Songs illustrating the pre-Handel period, Handel period and Post-Handel period were sung by Mrs. J. A. Augustus, soprano, and John W. King, tenor, both pupils of Mr. Dow. The accompaniments were played by Mrs. Alice C. Fowler.

Members of the Pacific Musical Society presenting the program last Wednesday morning were Mrs. Samuel Savannah, violin; Mrs. George Alexander, piano; Mrs. B. M. Stich, soprano; Marguerite Darch, piano; Godfrey Price, basso. R. S.

### Rosalie Thornton to Play in Baltimore

Rosalie Thornton, the talented pianist, will play before the Arundell Club in Baltimore March 1 and at the New Century Club, Wilmington, Del., March 4. This will be her third visit to this part of the country this season, which has been an excellent one for this young pianist.



## BUSONI CONCERTO PLEASES LONDON

**Pianist's Composition for Violin Well Played by Szigeti—Busoni Conducts the Beecham Orchestra—Bachhaus in Recital—Cowen Resigns from Liverpool Philharmonic Conductorship**

Bureau of Musical America,  
London, 48 Cranbourn Street, W. C.,  
February 15, 1913.

THE concert at the Palladium last Sunday, under the auspices of the Sunday League, was of special interest because Busoni appeared as conductor of the Beecham Symphony Orchestra and because the program contained his Violin Concerto, which was almost, if not quite, a novelty. This concerto, which is in one movement, has some attractive themes which are treated with a skill which is none the less real because it is not obtrusive. We are not overwhelmed by a flood of detail; the main ideas retain their normal prominence and the whole is logical and well balanced. The solo part was extremely well played by Szigeti.

The principal orchestral number was Mozart's G Minor Symphony, of which an excellent performance was given. Victoria Fer was the vocal soloist of the afternoon, singing especially well in the Mad Scene from Thomas's "Hamlet," but she should really not attempt any English songs until her knowledge of the language has improved.

The London Symphony Orchestra gave a concert at Queen's Hall on Monday night with a program that was unhackneyed and interesting and a new conductor, for Hamilton Harty had not conducted one of its regular concerts in London before. He also appeared as a composer, for his new variations on the Irish air, "A Young Girl Milking Her Cow," were played for the first time in London. In these variations his object was not so much to exhaust the possibilities of the melody but rather to write a series of little mood pictures of Irish life expressed in the Irish idiom. The work is clearly and cleverly scored, but its splendid part for the solo violinist is perhaps its most important feature as regards its future career. It was brilliantly played by M. Kochanski, and both the soloist and composer had a tremendous ovation.

The program also included Strauss's "Don Juan," Beethoven's Seventh Symphony and Bach's Overture in D, the interpretations of which were all beyond praise.

### Only Bachhaus Recital

Mr. Bachhaus gave his only recital of the present season at Queen's Hall on Tuesday afternoon and, as usual, delighted a large audience with his customary facile and fluent playing. The principal work given was Brahms's F Minor Sonata. Mr. Bachhaus has rarely been heard to greater advantage than in his performance of this work, which he treated with breadth, vigor and technical brilliancy. A long Chopin group followed and the recital concluded with Liszt's Fantasia on "Norma." At least it should have ended here, but the audience insisted on remaining until Mr. Bachhaus had given three "extras" and then the lights had to be turned out to show that it was useless to clamor for more.

Much regret is felt in Liverpool at the resignation of Sir Frederic Cowen from the conductorship of the Philharmonic Society. But I expect that the eminent musician is beginning to feel the need of more leisure after a strenuous musical life which must have endured more than half a century, for Sir Frederic won fame when six years old as the composer of the "Minna" Waltz, and he has been at work performing and composing ever since. He has just reached the sixty-first anniversary of his birth.

There are few *lieder* singers who have brought their art to more perfection than Mme. Mysz-Gmeiner, who gave a recital at Bechstein Hall on Wednesday evening. It was therefore not surprising that, although one of our thickest fogs was in evidence, there was a very large audience. In the first part of her program those songs that stood out were Brahms's "Auf der Nacht" and "Das Mädchen spricht," while the same composer's "Mädchenfluch" was given with remarkable dramatic intensity. In a group of songs by J. Marx, an Austrian composer, Mme. Gmeiner proved irresistible and "Die Liebste spricht," "Wofür" and "Wie reizend bist du" all had to be repeated. A Wolf group completed the program.

### Program of British Music

The first of the Balfour Gardiner Concerts—of which there are to be four—took place on the same evening at Queen's Hall. They are doing very good work for native

art, not only because Mr. Gardiner is giving so many of our musicians an opportunity of being heard but because he selects the works for his programs with so much discretion, and includes compositions which have been judged worthy to be heard again as well as those which are quite unknown.

There was no absolutely new orchestral piece in the list on Wednesday, for Percy Grainger's "Green Bushes" has been heard before, and Vaughan Williams's Fantasia for Strings on a theme of Tallis was produced at the Gloucester Festival of 1910. It was, however, new to London, and one could not help wondering why, when so much new music is performed here, this particular work should have had to wait so long. The composer shows great skill in handling the orchestra, and the music has dignity and melodies which flow smoothly. The remaining orchestral selection in the program was Sir Hubert Parry's Symphony in Four Linked Movements, which was first heard at a Philharmonic concert two or three months ago and which now again made a very considerable impression. Kennedy Scott's Oriana Madrigal Society sang a number of madrigals, psalms, etc., by early and late English composers very well.

By her performance of Beethoven's Violin Concerto at her orchestral concert in Queen's Hall on Thursday evening Mary Dickinson is undoubtedly entitled to recognition as a violinist of real worth. She proved herself fully equal to the intellectual and technical problems presented by the Concerto and her tone was remarkably clear and full of variety. She was excellently supported by the new National Symphony Orchestra, conducted by Hamilton Harty. Bruch's Scottish Fantasia, Saint-Saëns's Introduction and Rondo Capriccioso, Mr. Harty's "Comedy" Overture and two short pieces by the recitalist completed the program. ANTONY M. STERN.

### OVERFLOW DETROIT AUDIENCE

**Hearers of Christine Miller and Mr. Mathey Require Extra Space**

DETROIT, Feb. 19.—Christine Miller, contralto, and Henri Matheys, violinist, with Charles Frederic Morse as a most effective accompanist, were the artists for the finish of the Lenten morning musicales on Wednesday morning. Miss Miller and Mr. Matheys were greeted by an audience which was far too numerous for the concert room in the Hotel Pontchartrain, overflowing into the halls and reception rooms adjoining.

Miss Miller's numbers included two songs by Brahms and two by Schumann, of which "The Highlander's Farewell" stood out conspicuously; "Morning Dew," Grieg; "Sylvain," Sinding; "Don't Care," Carpenter, and Charles Wakefield Cadman's "Idyls of the South Seas," in which Miss Miller showed most charmingly her beauty of tone and expression. Under the most trying acoustic difficulties she sang with perfect distinctness. Her final group was "The Eagle," Graub Schaefer; "Candle Lightin' Time," Coleridge-Taylor, and "The Nightingale Song," Nevin.

Pleasing were Mr. Matheys's numbers, for he played at his best and displayed a true quality of breadth and sweetness. His technique was most excellent, especially in "Sicilienne et Rigaudon," Francoeur-Kreisler. E. C. B.

**Méro Recital Proves an Inspiration to Peabody Students**

BALTIMORE, Feb. 24.—Yolande Méro, the noted Hungarian pianist, gave a brilliant recital at the Peabody Conservatory on February 21. Her delightful opening number was the Beethoven Sonata in C Minor, while Vogrich's Capriccio in C Sharp Minor had to be repeated. As an encore to the succeeding group the artist gave a charming Chopin Valse. The program concluded with Liszt's Sixth Rhapsodie, which caused intense enthusiasm, and after repeated recalls Mme. Méro played a portion of Liszt's Rhapsodie No. 2. Her true artistry and charming personality inspired her student auditors to higher musical ideals. W. J. R.

**Benjamin E. Berry Wins Re-engagements on Southern Tour**

Benjamin E. Berry, the tenor, has returned from a week's tour of the South, during which he sang at a number of private and public musicales. He was one of the soloists at the second concert of the

Huntington (W. Va.) Choral Society and received an ovation. This was Mr. Berry's second appearance at one of these concerts during the present season. The works performed included "Hiawatha's Wedding Feast" and a scene from "La Bohème." Mr. Berry is to be re-engaged for another series of recitals the coming Spring.

### MISS MENTH AS SOLOIST

**Young Pianist Wins Laurels with Damrosch Orchestra in Pittsfield**

Herma Menth was the soloist at the concert of the New York Symphony Orchestra, under the direction of Walter Damrosch, in Pittsfield, Mass., on February 8. The popular young Austrian pianist played the Concerto in E Flat by Liszt, and the success which she scored with her splendid interpretation was all the more noteworthy because it was the first time that she played this concerto in public. There had even been no opportunity to rehearse it with the orchestra.



Herma Menth

Mr. Damrosch complimented Miss Menth on her excellent playing and more especially on her extraordinary poise. Miss Menth was rewarded with enthusiastic applause and an insistent demand for an encore, for which she played the "Papillon," by Ole Olsen.

The critics were unanimous in their praise, one of them declaring that Miss Menth outclassed any woman pianist ever heard in Pittsfield.

Mr. Damrosch's offerings included Scherzo, op. 45, Goldmark; Unfinished Symphony, 1, Allegro moderato, 2, Andante con moto, Schubert; Laideronette, Beauty and the Beast from Mother Goose Suite, Ravel; Marche Slav, Tchaikowsky.

**Barrows Pupil Heard with Providence Orchestra**

PROVIDENCE, Feb. 20.—The second concert of the Providence Symphony Orchestra, with Roswell H. Fairman as a highly efficient conductor, was given on Wednesday evening before an audience which filled every seat of Memorial Hall. The opening number, Weber's Overture to "Der Freischütz," was given a pleasing performance, while Mendelssohn's Symphony, No. 3, was played in a praiseworthy manner. Mme. Claudia Rhea Fournier, contralto, a pupil of Harriot Eudora Barrows, was the soloist and sang with orchestral accompaniment an aria from "Samson and Delilah" and the "Gavotte" from "Mignon." She has a smooth, rich voice which she uses with much skill and her singing was marked by excellent diction. She was recalled several times. G. F. H.

### Opera Singer Left \$48,000 Estate

Nina Burt, an opera singer, who died on May 16, 1911, left a net estate valued at \$30,048.48, according to a report filed February 21 by Wallace S. Fraser, Deputy State Controller of New York. The gross estate was valued at \$48,074.04. Among the assets were two costumes for *Carmen*, valued at \$15, three costumes for *Marguerite*, valued at \$15, two for *Mignon*, valued at \$10, and one for *Rosina*, valued at \$15, and the scores for fifty-four operas, valued at \$54. A sister, Mrs. R. W. Kirkham of Washington, D. C., is the largest beneficiary under the will.

## STOKOWSKI RETURNS WITH HIS ORCHESTRA

**Philadelphians Welcome Organization After Two-Weeks' Tour of Other Cities**

PHILADELPHIA, Feb. 24.—Resuming its regular concerts at the Academy of Music last Friday afternoon and Saturday evening, after a two weeks' intermission, during which time the organization filled several important out-of-town engagements, the Philadelphia Orchestra was heard in one of the most attractive programs of the season. Devoted entirely to selections by the orchestra, the list of compositions included three never before played at these concerts—Glière's symphonic poem, "Sirenen"; Valse Triste, by Sibelius, and Armas Järnefelt's "Preludium," all of which proved decidedly worth while, and were received with cordial favor.

The Glière work is in the nature of program music, depicting with realistic tonal effects the motion of the waves (somewhat in the style of Wagner's "Rheingold" water motive), the sighing and surging of the sea and the luring song of the enchantress. The music flows smoothly and melodiously, mostly with subdued effect in the strings and woodwinds. An additional harp was played by Dorothy Johnstone-Baseler. The Valse Triste of Sibelius had been heard here in other forms, but never with full orchestra, and its luring beauty was revealed as never before. It is a charming little composition, having a rhythmic sway that is quite irresistible, and so delightfully was it played that the applause indicated an earnest desire to hear it again. But, of course, it was not repeated.

The "Preludium" of Järnefelt also pleased more than superficially, its profusion of fugues running into a dance-like treatment of an inviting theme that provides potent melodious appeal. In fact, all three of the new compositions held distinctive charm, and opening with the "Euryanthe" overture of Weber and closing with Wagner's imposing Huldigungs Marsch, with Schubert's No. 8, in B Minor—the so-called "Unfinished"—as the symphony, the program could not easily have been made more delightful. Mr. Stokowski's reading of the lovely Schubert work was poetic and sympathetic and the interpretation was in no sense lacking. A. L. T.

**Organist Carl to Play on Newly Reconstructed Organ in New York**

William C. Carl will give a free organ recital in the Church of the Ascension, Fifth avenue and Tenth street, Thursday afternoon, March 6, at 5 o'clock, on the newly reconstructed organ. The program will contain:

Cathedral Prelude and Fugue, Bach; Chanson Matinale (ms., new), A. Walter Kramer; Marche Nuptiale, Guilmant; Vorspiel to "Parsifal," Wagner; Toccata from Fifth Organ Symphony, Widor; Evensong (new), Easthope Martin; Sonata in G Minor (new), Becker.

**Large Attendance for Young People's Concert in Bangor**

BANGOR, ME., Feb. 24.—An attendance of 750 greeted the young people's concert of the Bangor Symphony Orchestra, under H. M. Pullen, on February 14. A twenty-five cent admission and the choice of the late afternoon for the time of the concert attracted a large number of children to hear the interesting program.

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**BOSTON NEW YORK**





The Flonzaley Quartet paid a visit to Birmingham, Ala., a short time ago, playing music by Haydn, Beethoven and Tchaikowsky, with two encores.

The Milwaukee Operatic Quartet has been organized by Mme. Helene Cafarelli, soprano; Elsa Bloedel, contralto; Beecher Burton, tenor, and Anthony Olinger, baritone.

Three Baltimore musicians gave a pleasing concert at the Women's Club, York, Pa., on February 14. These were Taylor Scott, baritone; Edward Morris, pianist, and Ethel Lee, 'cellist.

Ashley Ropps, baritone, will be presented in recital at the Pouch Galleries, Brooklyn, on Tuesday evening, March 11, by the Allied Arts Association of Brooklyn. The recital will be followed by a reception.

One of the principal numbers on the program of the last San Francisco Musical Club's morning was the Schumann D Minor Trio, played by Olga Block Barrett, piano; Herman Martonne, violin, and Herbert Riley, 'cello.

Grace Christine Burlingame, a pupil of Mrs. Raymond Wesley, assisted by Alfred Buckley, Jr., and Sarah Buckley, gave an interesting program at the Providence residence of her teacher.

Loyal Phillips Shawe, baritone, appeared at Providence, R. I., on February 17, with the Place Mandolin Quartet, consisting of William Place, Jr., Clinton S. King, Milburn M. Chapman and Lawrence V. Calder.

Harris S. Shaw, the Boston organist, assisted in the capacity of organist and accompanist at the concert given in Boston Theater, on February 16, when the "Kol Nidrei" was sung by Sirota, the Russian cantor, of Warsaw.

Mary Warfel, harpist, of Lancaster, Pa., assisted in the recital given in the High School Auditorium, York, Pa., on Friday of last week by the pupils of Camilla Stieg. The young vocalists acquitted themselves admirably.

Glenn Dillard Gunn, the Chicago musician and critic, gave the second of his series of lectures before the Wisconsin Conservatory class at Milwaukee in Conservatory Hall on February 18. The topic was "The Art of Beethoven."

Walter Anderson announces the engagement of Paul Althouse and Charles N. Granville to sing in "Walpurgis Night" with the Schenectady High School Choral Society, May 26, and Mr. Althouse for a concert at Derby, Conn., May 13.

Max Pauer on his tour with the Boston Symphony last week played the Mendelssohn G Minor Concerto at both Boston and Washington; at Baltimore he offered the Schumann Concerto and at the Brooklyn Academy of Music the Liszt E Flat.

An organ recital under the auspices of the Virginia Chapter of the American Guild of Organists was given in Christ Episcopal Church, Norfolk, Va., on February 11, by Ernest H. Cosby, organist of All Saints' Episcopal Church, Richmond, Va.

Mme. Olga Samaroff-Stokowski was the guest of honor at a reception given by the MacDowell Club, Boston, on February 19. Incidental music was furnished by the Harvard Mandolin Club and the Orpheus Ladies' Quartet. Miss Ranney is the president of the club.

W. H. Williamson, organist for the Arion Musical Club of Milwaukee, was presented recently with a handsome silver loving cup by President W. R. Bishop, on behalf of the club and in recognition of the artistic services rendered the club by Mr. Williamson for many years.

Horatio Connell, baritone, has been doing much recital work in private homes during this season. During the past month he has sung at the home of James Crosby

Brown, Ardmore, Pa.; Miss Baker, New York; Mrs. Andrew Wheelwright, Boston, and others in New York.

For their joint recital tour through the Middle West and as far south as Georgia Mr. and Mrs. John W. Nichols, tenor and pianist, are receiving many requests for dates. Their unique programs, which have been prepared with much artistic care, are commented upon wherever they appear.

Harris S. Shaw, the Boston organist, gave the opening concert at the dedication of the new \$3,000 organ in Skowhegan, Me., on February 5, with Mrs. Marion Drake-Flanders, soprano, and Mrs. Bliss Fellows White, violinist, assisting. Mr. Shaw is organist of the Second Universalist Church of Boston.

George H. Madison, formerly of Calvary Church, East Orange, N. J., and now in Duluth, Minn., sang at a concert given in the High School Auditorium there recently. His selections were the aria from Gounod's "Queen of Sheba," "She Alone Consoled My Sadness," and a group of English songs.

As an exhibition of technical ability, Virginia Van Brunt, a pupil of Chester H. Beebe's piano school, in Brooklyn, at a recital on February 14 played scales in various keys, striking 1,008 notes in one minute. Kate Muller and Irma Horst gave demonstrations of scales in octaves, striking 480 notes in a minute.

Hans Schneider recently gave a discussion of Richard Strauss as one of a series of lectures at Brown University, devoted to modern composers. Arthur Whiting played piano numbers by Beethoven, Brahms, Chopin, Ravel and Debussy in one of the musical evenings provided for the students of the university.

Mabel Beddoe, the Canadian contralto, has been re-engaged for a quartet at the Calvary Methodist Episcopal Church of East Orange, N. J. On February 25 Miss Beddoe sang at a meeting of the Cosmos Club of Brooklyn. On March 10 she will appear with Arthur Colson, violinist, at the Waldorf-Astoria in New York.

The regular Monday afternoon program of the Amateur Musical Club in the Assembly Room of the Fine Arts Building, Chicago, was given this week under the direction of Mrs. C. Edgar Finney and Mary Peck Thomson, and presented Edith Shaw Brown, Zetta Gay Whitson, Jennie Thatcher Beach, and Beatrice Fischer Erlinger.

Excellent recitals were given recently at the Peabody Conservatory by advanced piano students under Ludwig Breitner and Emmanuel Wad. The participants were Marie Fox, Thomas Larimore, Asdrik Kavoukdjean, Juliet Anderson, Marguerite Maas, Viola Tucker, Ethelind Dryden, Helen Kinsman, J. Atlee Young and Louise Marsh.

Fifteen hundred persons were in attendance at the third song recital given by the chorus choir of St. Matthew's Lutheran Church, York, Pa., last Sunday evening. Five compositions of Will Brown, a young composer of Wilmington, Del., were included in the program. Edgar A. Frey is director of the choir and Emma Bosshart is organist.

At a meeting in Baltimore of delegates from 175 societies of the United Workingmen's Singing Societies of the Northeastern States it was decided to hold the next sängerfest of the society in Baltimore on July 2, 3 and 4, 1914. The principal feature will be the singing competition. Emil F. Ulrich, of Philadelphia, was elected director of the sängerfest.

The first appearance in this country of Berthe Baret, the young French violinist, took place this week at the Regent Theater in New York. Miss Baret has only been in the United States a few weeks and will shortly start on a concert tour. She has won an enviable reputation in Europe, where she has appeared in concert with celebrated symphony orchestras.

The Kriens Symphony Club, an amateur orchestra which began rehearsals some weeks ago under Christian Kriens, the Dutch composer, has moved its rehearsal quarters from Carnegie Hall to the Park Avenue Methodist Episcopal Church at Eighty-sixth Street and Park Avenue, New York, where it will meet every Thursday evening at 7:45 P. M. for rehearsal.

The ninety-seventh musicale of the Fiqué Musical Institute was held on February 15 at the Brooklyn studios, under the guidance of Carl Fiqué. The program enlisted the talents of Katherine Northrop, Mme. Katherine Noack Fiqué, Elizabeth Reid, Anna Christine Schmidt, Edna Meiken, Alice Christensen, Alice Mulstein, Minnie Singer, Christine Muller and Dorothy Boyden.

A meritorious recital was given at the Peabody Conservatory, Baltimore, on February 12 by students under Eliza Mc. C. Woods, Minna D. Hill and J. C. von Hulsteyn, the participants being Leonore Wannenwetsch, Eleanor James, Mildred Holbrook, Elizabeth Sisevick, Adelaide Wheatley, Katherine Eastman, Edna Parker, Henrikka Whelan, Katie Nathanson and Israel Dorman.

At the meeting of the Chromatic Club, of Boston, on February 18, George Copeland gave the entire program, including numbers by Bach, Mozart, a Chopin group, Liszt, Enesco, a Debussy group, closing with two Spanish dances by Albeniz and "España," Chevallard-Chabrier. The next meeting will be in charge of Mabel W. Daniels, the composer, and will be called "American Day," March 4.

A recital by the pupils of the Music Extension class, in Fond du Lac, Wis., assisted by Mabel Helen Rogers, harpist, of Chicago, was given at the home of E. P. Fitzgerald, of Fond du Lac, February 14. Florence Rueping was presented with a beautiful pearl pin by Miss Rogers in behalf of the Musical Extension Society as a medal of honor, awarded when she passed the preparatory class examination at an age under twelve years.

Alexander Enna, a Marinette, Wis., musician, in charge of the Choral Union in that city, will open a studio in Green Bay, Wis., and, with the assistance of local music lovers, organize a choral society. Green Bay has had several choral societies during the last few years, but the organizations have disbanded after a short time. Mr. Enna is a tenor, having been trained in Copenhagen, Denmark, and under some of the best known teachers in this country.

A rare distinction was bestowed upon Birdie Perles of St. Louis in a trial of fifty voices during the recent visit of Mme. Calvé to that city. Mme. Calvé offered to take the young woman, who is only seventeen, to Europe to complete her studies, but she decided to remain at home under tutelage of Mme. Harriet Downing-Macklin for the next three years before going across the water. A concert was tendered to her recently in which Ada Mather, soprano; Edward Lead, baritone, and Leone Merritt participated.

Sunday night concerts at the Pittsburgh Athletic Association club house are growing in popularity. Arthur G. Burgoyne, of the music faculty of the Carnegie Technical Schools, and a music critic, appeared on the latest program, together with the Saudek Ensemble Orchestra, assisted by May Marshall Cobb, soprano; Blanche Sanders Walker and Solmar Jansen, pianist. Mr. Burgoyne gave the audience a clear idea of the uses of wood instruments in the ensemble of an orchestra.

Grace Davis, a young soprano who is rapidly making her way in New York, has appeared many times recently in concert and society musicales and has also been much occupied in doing special church work. In this latter field she has substituted for many of the best known New York sopranos and has taken the solo parts in several oratorios and cantatas in musical services. In these engagements Miss Davis has demonstrated a good musicianship and the possession of a pleasing voice.

The lecture recitals by Elizabeth Simpson upon the "Appreciation of Music" opened recently in San Francisco with Bach and Handel with analysis of the Fugue. Miss Simpson is a member of the faculty of the California Institute of Musical Art of Oakland, Cal., under which auspices the lecture-recitals are being given. The musical illustrations to be given by other members of the faculty will include the following: Frederick Biggerstaff, piano; Charles Blank, violin; William Carruth, organ; Thomas Woodcock, violin; Howard Pratt, tenor; Mme. Sofia Neustadt, soprano, and

members of the Stewart Violin Quartet and the Stewart Orchestra.

Samuel A. Baldwin's organ recital on Wednesday afternoon, February 26, at the City College in New York, presented Hollins's C Minor Concert Overture, Bach's "Little" G Minor Fugue, Arthur Foote's Nocturne, op. 50, No. 6, two movements from Grieg's "Peer Gynt" Suite, the "Prize Song" from the "Meistersinger," Handel's Largo and Louis Vierne's Third Symphony, op. 28, the last-mentioned being heard for the first time at these recitals. On Sunday afternoon, March 2, his program includes Bach's Toccata and Fugue in C Major, Borowski's Sonata, No. 1, in A Minor, the "Dream Pantomime" from Humperdinck's "Hänsel," Weber's "Oberon" Overture, and shorter pieces by Noble, Bossi and Saint-Saëns.

A musicale given at the home of Bernard Sinsheimer, the New York violinist, on Sunday afternoon, February 16, attracted many personages well known in the musical life of the metropolis. With Mrs. Sinsheimer at the piano and Messrs. Sinsheimer, violinist, and Jacques Renard, 'cellist, two movements of Mendelssohn's D Minor Trio were performed, while the other numbers were Chopin's G Minor Ballade, ably presented by Mrs. Sinsheimer, the first movement of Lalo's "Symphonie Espagnole," played with much dash and spirit by Albert Greenfield, a gifted young violinist, and two cello solos well interpreted by Mr. Renard, Sibelius's "Valse Triste" and Cui's familiar "Cantabile." The final number was a Handel Sonata for two violins which was played by Messrs. Sinsheimer and Greenfield.

Mrs. Beatrice Lavine Thurston made her first St. Paul public appearance of this season with the Schubert Club on February 12, giving prominence to a cycle of songs from the "Rubaiyat" of Omar Khayyam by R. H. Whitcomb, the young American composer. The program comprised, also, piano solos by Moszkowski and Liszt, played by Annie C. Crosby, and Mendelssohn's Trio No. 1, op. 49, for piano, violin and 'cello, played by Linda Marr, Louise Taylor and Frederick Scheld. Mrs. Thurston's appearance with the Schubert Club marked her third appearance within a week with the large clubs of Minnesota, including the Matinée Musicale of Duluth and the Thursday Musicale of Minneapolis. Other engagements have taken her to Illinois, Iowa and North Dakota for recent recital and oratorio appearances.

The Schubert Quartet of New York sang for the Ladies' Choral Club of New Rochelle, N. Y., Charles Andre Fieler conductor, on Tuesday evening, January 28, winning a notable success. The club made excellent showings in Giese's "Forget Me Not," Lang's "An Irish Mother's Lullaby," George Chapman's "The Rain," Cornelius's "Ein Ton," arranged by Lucien G. Chaffin, Spross's "Nocturne," Victor Harris's "Morning," Hadley's "The Catechist," Fiedler's "Elves" and Spross's "Come Down Laughing Streamlet." The Schuberts, Mmes. Reardon and Morrissey and Messrs. Lamont and Reardon scored heavily in Orlando Morgan's cycle, "In Fairyland," and Mr. Lamont won an encore for his thrilling delivery of Manney's "I Love and the World Is Mine." Mr. Reardon sang the solo part in the Cornelius song with fine results and Mrs. Morrissey the beautiful solo in the Victor Harris song, which was so well received that it had to be repeated, as did Hadley's humorous "The Catechist."

#### SING HADLEY CANTATA

##### Women of Chicago University in Choral Concert—Janpolski as Soloist

CHICAGO, Feb. 24.—One of the principal numbers on the program of Tuesday evening at Mandel Hall, given by the Women's Glee Club and Orchestra of the University of Chicago, under the direction of Robert H. Stevens, was Henry Hadley's cantata, "A Legend of Granada," given with the assistance of Naomi Nazor, soprano, and Albert Janpolski, baritone. Under the earnest leadership of Mr. Stevens an excellent beginning has been made looking towards a musical department of consequence in the University of Chicago, as shown by the progress evidenced at this initial appearance. Mr. Janpolski also contributed an aria from Tchaikowsky's opera, "Eugen Onegin," and a group of Russian folksongs, including Rachmaninoff's "Floods of Spring," sung in the original Russian. Mr. Janpolski was in excellent voice and was received with enthusiasm. His Chicago appearance followed a recent successful tour through the West, including the Pacific Coast, and upon leaving Chicago he will have several appearances in the extreme South, returning later to New York. N. DE V.



## WHERE THEY ARE

Changes and additions to this schedule should reach the office of **MUSICAL AMERICA** not later than Friday of the week preceding the date of publication.

## Individuals

**Aldhouse, Paul**—Chicago, Apr. 7; Metropolitan Opera tour, Apr. 28 to May 10; Lawrence, Mass., May 12; Derby, Conn., May 13; Lawrence, Mass., May 14; Nashua Festival, May 15-16; Schenectady, May 26; Evanston Festival, May 28-30.

**Anthony, Charles**—Washington, Apr. 15.  
**Barbour, Inez**—Cleveland, Apr. 29.  
**Barrère, George**—New York (Belasco Theater), Mar. 2; New York (Cooper Union), Mar. 6; New York (Carnegie Hall), Mar. 11; New York (Hotel Plaza), Mar. 12; New York (Thursday Musical Club), Mar. 13; Williams-town, Mass., Mar. 29.

**Beddoe, Mabel**—Brooklyn, N. Y., Mar. 4; New York (Waldorf), Mar. 10.

**Benedict-Jones, Pearl**—New York, Mar. 19; Newark, N. J., Mar. 23; New York, Mar. 25; New York, Mar. 28.

**Boncl, Alessandro**—Boston, Mar. 2; Albany, N. Y., Mar. 4; Lansing, Mich., Mar. 6; Detroit, Mich., Mar. 7; Owen Sound, Can., Mar. 10; Buffalo, N. Y., Mar. 13; Cleveland O., Mar. 16; Asheville, N. C., Mar. 24; Raleigh, N. C., Mar. 26; Morgantown, W. Va., Mar. 28; Cedar Rapids, Ia., Mar. 31; Des Moines, Ia., Apr. 2; Oklahoma City, Okla., Apr. 4; Fort Worth, Tex., Apr. 7; Austin, Tex., Apr. 9; New Orleans, La., Apr. 12; Charlotte, N. C., Apr. 15; Wilmington, N. C., Apr. 17; Philadelphia, Apr. 26.

**Bowen, Adela**—New York City, Mar. 4.

**Cheatham, Kitty**—Minneapolis, Mar. 3.

**Clément, Edmond**—Montreal, Can., Mar. 3; Three Rivers, Mar. 5; Ottawa, Mar. 7; New York (Carnegie Hall), Mar. 11; Pittsburgh, Mar. 13; Brooklyn, Mar. 16.

**Connell, Horatio**—Providence, R. I., Mar. 5; Harrisburg, Pa., Mar. 11; Washington, Mar. 13; Sedalia, Mo., Mar. 31; Alton, Ill., Apr. 2; Appleton, Wis., Apr. 5; Paterson, N. J., Apr. 30.

**Falk, Jules**—Houston, Feb. 28; San Antonio, Mar. 4.

**Ganz, Rudolph**—Carnegie Hall, New York, Mar. 4.

**Gilbert, Harry M.**—Deland, Fla., Feb. 28; Toledo, O., Apr. 9.

**Granville, Charles N.**—Poughkeepsie, Apr. 3; Schenectady, N. Y., May 26; Shelbyville, Ky., June 3; Danville, Ky., June 4.

**Hartmann, Arthur**—Æolian Hall, New York, Mar. 2.

**Hinkle, Florence**—New York (New York University), Mar. 18.

**Holding, Franklin**—Rumford Falls, Me., Mar. 24; Waterville, Me., Mar. 31.

**Kerns, Grace**—Norfolk, Va., Mar. 6; Newark, Mar. 23; Westfield, Mar. 28; Oil City, Pa., Apr. 3, 4; Bridgeport, Apr. 9; New York, Apr. 16; Englewood, May 6.

**Lerner, Tina**—Birmingham, Ala., Mar. 2; Athens, Ala., Mar. 3.

**Lund, Charlotte**—New York, Mar. 5; Brooklyn, N. Y., Mar. 9; New York, Mar. 15; Brooklyn, N. Y., Mar. 16; New York (Æolian Hall), Mar. 28.

**Mannes, David and Clara**—Appleton, Wis., Mar. 3; Green Bay, Wis., Mar. 4; Detroit, Mar. 6; Sedalia, Mo., Mar. 10; Kansas City, Mo., Mar. 11; St. Louis, Mo., Mar. 12; Chicago, Mar. 16; Buffalo, Mar. 17.

**McMillan, Florence**—Vancouver, B. C., Feb. 22; Portland, Ore., Feb. 25; Chicago, Mar. 2.

**Miller, Christine**—Pittsburgh, Mar. 6; Lowell, Mass., Mar. 10; Auburn, N. Y., Mar. 11; Milwaukee, Mar. 16; Pittsburgh, Pa., Mar. 27; Toronto, Apr. 1; Oil City, Pa., Apr. 3, 4; Olean, N. Y., Apr. 8; Bradford, Pa., Apr. 9; Buffalo, Apr. 14; Cleveland, Apr. 15; Columbia, S. C., Apr. 22; Hartsville, S. C., Apr. 23, 24; Erie, Pa., Apr. 29; Huron, S. D., May 23; Evanston, Ill. (North Shore Festival), May 26.

**Miller, Reed**—New York, Mar. 28; Baltimore, Apr. 7, 8; Cincinnati, May 8; Evanston, Ill., May 26.

**Moncrief, Alice**—Bridgeport, Apr. 9.

**Nordica, Lillian, Mme.**—San Diego, Mar. 3; Tucson, Ariz., Mar. 5; Phoenix, Mar. 7.

**Paglin, Wm. H.**—Halifax, N. S., Mar. 11; Wooleville, Mar. 12; Philadelphia, Mar. 21; Bridgeport, Apr. 9; Carlisle, Pa., Apr. 21; York, Pa., Apr. 23; Reading, Pa., Apr. 24; Harrisburg, Pa., Apr. 25; Trenton, N. J., Apr. 29; Allentown, Pa., Apr. 30; Albany, N. Y., May 5, 6; Winsted, Conn., May 7; Torrington, Conn., May 8; Springfield, Mass., May 9, 10.

**Peavey, N. Valentine**—New York (Hotel Astor), Mar. 25; New York (Hotel Plaza), Apr. 7.

**Potter, Mildred**—Indianapolis, Mar. 6; Detroit, Mar. 9; Fremont, Mar. 11; New York, Mar. 23; New York (Oratorio Society), Mar. 28; New York, Apr. 1; Passaic, N. J., Apr. 15; New York (Carnegie Hall), Apr. 16; Carlisle, Pa., Apr. 21; York, Pa., Apr. 23; Reading, Pa., Apr. 24; Harrisburg, Pa., Apr. 25; Trenton, N. J., Apr. 29; Allentown, Pa., Apr. 30; Albany, N. Y., May 5, 6; Winsted, Conn., May 7; Torrington, Conn., May 8; Springfield, Mass., May 9, 10.

**Reardon, George Warren**—New York, Mar. 2; Paterson, N. J., Mar. 16.

**Reardon, Mildred Graham**—New York, Mar. 2; Paterson, N. J., Mar. 9.

**Rogers, Francis**—New York, Mar. 7; Brooklyn, N. Y., Mar. 13; New York, Mar. 14; Chambersburg, Pa., Mar. 17; Waterbury, Conn., Mar. 25; Flushing, N. Y., Mar. 26.

**Sachs-Hirsch, Herbert**—Æolian Hall, New York, Mar. 1; Newark, N. J., Mar. 3.

**Seydel, Irma**—San Francisco, Cal., Feb. 28.

**Sorrentino, Umberto**—New York, Mar. 6.

**Tollefsen, Carl H.**—Brooklyn, Mar. 5, 9, 27.

**Tollefsen, Mme. Schnabel**—Brooklyn, Mar. 5, 9, 27.

**Townsend, Stephen**—Boston (Steinert Hall), Mar. 4.

**Van Hoose, Ellison**—Metropolitan Opera House (Sunday night concert), Mar. 2.

**Welsh, Corinne**—New York (Plaza), Mar. 4; Glen Falls, N. Y., Mar. 10; Athol, Mass., Mar. 11; Maplewood, N. J., Mar. 26; Schubert Club, Jersey City, N. J., Apr. 8; Apollo Club, Brooklyn, Apr. 15; Montclair, N. J., Apr. 17; Warren, Pa., Apr. 18.

**Wells, John Barnes**—New York, Mar. 8; Newark, N. J., Mar. 10; Flushing, Mar. 12; Poughkeepsie, N. Y., Mar. 18; Richmond, Va., Mar. 21; Denver, Col., Mar. 28; New York, Apr. 5; East Orange, N. J., Apr. 16.

**Werrenrath, Reinald**—Brooklyn, N. Y., Mar. 9; Schenectady, N. Y., Mar. 11; Detroit, Mar. 15; Poughkeepsie, N. Y., Mar. 18; Ithaca, Mar. 24; Syracuse, N. Y., Mar. 25; Fort Wayne, Ind., Apr. 11; Toledo, O., Apr. 15; Portland, Me., Apr. 18; Philadelphia, Pa., Apr. 22; Pittsburgh, Apr. 24; MacDowell Club, New York, Apr. 29.

**Wilson, Gilbert**—Oyster Bay, L. I., Mar. 21; Paterson, N. J., Apr. 29.

**Ysaie, Eugen**—Newark, N. J., Mar. 3; St. Louis, Mar. 14 and 15.

## Orchestras, Quartets, Choruses, Etc.

**American String Quartet**—Nashville, Mar. 25; Montgomery, Ala., Mar. 26; Brooklyn, Apr. 4.

**Boston Symphony Orchestra**—Philadelphia, Mar. 17; Washington, Mar. 18; Baltimore, Mar. 19; New York, Mar. 20; Brooklyn, Mar. 21; New York, Mar. 22.

**Boston Sextette Club**—Gallipolis, O., Mar. 10; Troy, O., Mar. 11; New Harmony, Ind., Mar. 12; Notre Dame, Mar. 14; South Bend, Mar. 15; Le Roy, N. Y., Mar. 17; Dolgeville, N. Y., Mar. 18; Spring Valley, Mar. 20; Suffern, Mar. 21.

**Cincinnati Symphony Orchestra**—Cincinnati, Mar. 1, 14, 15, 28, 29; Apr. 11, 12.

**Fionzaley Quartet**—Washington, Mar. 1, 2; Wellesley, Mar. 3; Fitchburg, Mar. 4; New Bedford, Mar. 6; New York, Mar. 10; Stamford, Mar. 11; Boston, Mar. 13; Brooklyn, Mar. 14; Boston, Mar. 16.

**Gamble Concert Party**—Savanna, Ill., Mar. 7; Storm Lake, Ia., Mar. 10; Alta, Ia., Mar. 11; Startford, Ia., Mar. 12; Story City, Ia., Mar. 13; Monroe, Ia., Mar. 14; Orient, Ia., Mar. 15; Lewiston, Mont., Mar. 19; Glasgow, Mont., Mar. 21; Havre, Mont., Mar. 22; Dillon, Mont., Mar. 24; Ellensburg, Wash., Mar. 26.

**Mead Quartet, Olive**—Rumford Hall, New York, Mar. 12.

**Minneapolis Symphony Orchestra**—Mar. 14-28, (second annual Eastern tour).

**Philadelphia Orchestra**—Philadelphia, Mar. 1; Camden, N. J., Mar. 3; Philadelphia, Mar. 5, 7, 8, 12; Atlantic City, Mar. 13; Philadelphia, Mar. 14, 15, 24; Kensington, Mar. 25; Philadelphia, Mar. 28, 29; Camden, N. J., Mar. 31; Philadelphia, Apr. 4, 5; Baltimore Music Festival, Apr. 7, 8, 9; Philadelphia, Apr. 11, 12.

**Place Mandolin String Quartet**—Boston, Mass., Mar. 27; New York, Apr. 27.

**Plectrum Orchestra**—Æolian Hall, New York, Mar. 2.

**San Francisco Symphony Orchestra**—San Francisco (Cort Theater), Mar. 7, 9.

**Schubert Quartet**—New York (Rubinstein Club), Mar. 15; Hoboken, N. J., Mar. 19; Brooklyn, N. Y., Apr. 22; Hackettstown, N. J., Apr. 28.

**St. Louis Symphony Orchestra**—St. Louis, Feb. 28; Mar. 1, 14, 15, 21, 22.

**Sinsheimer Quartet**—New York, Mar. 5.

**Thomas Orchestra**—Chicago, Mar. 1, 7, 8; Grand Rapids, Mich., Mar. 10; Detroit, Mar. 12.

**Tollefsen Trio**—New York (Æolian Hall), Mar. 28.

**Zoellner Quartet**—New York (MacDowell Club), Mar. 18.

## ZACH GIVES ST. LOUIS STIRRING PERFORMANCE

"Manfred" Symphony, Never Before Heard There, Makes Profound Impression—Cartwright, Soloist

ST. LOUIS, Feb. 22.—The patrons of the Symphony Society were treated yesterday afternoon to one of the best constructed compositions they have ever had the pleasure of hearing. It was Tchaikowsky's Symphony describing in vivid tone pictures the wanderings of *Manfred*, after Lord Byron's drama of that name. It was given its first performance in St. Louis and so well as it played that Mr. Zach received an ovation quite equal to that accorded any soloist of this season. It was one of those spontaneous, hearty outbursts heard only after an unusually good performance. The other two numbers were Paul Dukas's "The Sorcerer's Apprentice" and Coleridge-Taylor's bright "Bamboula," an Oriental dance-rhapsodie, also heard here for the first time.

The soloist was Earl Cartwright, the American baritone, whose rich and very clear voice gave much pleasure. His first selection, an aria from "Le Roi de Lahore" of Massenet, was warmly received, and he gave as an encore Speaks's "Morning Song." His second offering, also with orchestral accompaniment, was Buzzi-Peccia's "Gloria a Te," which he sang with extreme dignity. To this he added Henschel's "Morning Hymn."

Last Thursday night, at a reception given by Mr. and Mrs. Fred Gardner to the newly elected governor, Elliot W. Major, and his wife at the St. Louis Club, the feature was a concert by Jenny Dufau, of the Chicago Opera Company, assisted by the Temple Quartet of this city, and Max Steindel, the young first 'cellist of the St. Louis Symphony Orchestra. Mlle. Dufau, who has a small but very clear lyric soprano, sang the Waltz Song from "Roméo et Juliette," the "Polonaise" from "Mignon" and two French songs. She exhibited great taste and refinement in her work. Mr. Steindel played with his usual exactness and clarity of tone several popular numbers, including the "Berceuse" from "Jocelyn." The concert closed with the new song, "Maid Missouri," sung by the composer, Mrs. Patrick Gill, the audience joining in the chorus.

## 'Cellist Appears as Composer in Salt Lake City

SALT LAKE CITY, Feb. 21.—Those who heard Frederick Preston Search, the 'cellist, were in no way disappointed in the program given at his concert on Thursday evening, under the management of W. S. Bassett. As a 'cellist Mr. Search has ability, and as a composer he was equally interesting, several of his compositions being received with hearty approval. The program presented a varied choice of selections from Max Reger, Cadman, Hugo Becker, Bach, Chopin and Klengel. Walter Chapman was an able accompanist.

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CHICAGO

## GOOD MUSIC WITH "MOVIES"

Scheme for Divorcing Pictures from a Mesalliance with Vaudeville

Amusement purveyors may watch with interest an experiment, as far as New York is concerned, of the influence of good music in raising the tone of a motion picture performance, as observed at the Regent Theater, recently opened at 16th street and Seventh avenue. This project is fostered by interests close to the big "movie" manufacturers, who look upon this method as being the salvation of the pictures, now mated with cheap vaudeville. This management has provided an attractive theater, with a \$15,000 organ. There is an orchestra of eight men, directed by Conrad A. Koschat, a nephew of Thomas Koschat, the composer, while there are two organists and accompanists of recognized standing in Arthur Depew and Thomas W. Musgrove.

Some idea of the results of the project was obtained one evening last week when a fair-sized audience gave rapt attention and hearty applause to an operatic overture which prefaced the six excellent pictures, and to the organ paraphrase on "Faust," which served as an interlude. A two-reel representation of the Goethe "Faust" received an intelligent support taken from the Gounod score.

Late in the program there appeared a young girl violinist, somewhat vaudevillian, and there was hopeful significance in the lesser degree of enthusiasm evinced for her playing of the overworked "Cavalleria" Intermezzo, a show piece and a popular medley. Earlier in the week two vocalists had introduced Musetta's Valse from "Brahms" and "La Donna è Mobile," from "Rigoletto." Each Sunday the management intends to introduce a special musical feature, Edwin Grasse, the violinist and composer having been a recent attraction.

K. S. C.

## SCHNITZER IN PROVIDENCE

Pianist Impresses with Her Power in Substantial Program

PROVIDENCE, Feb. 18.—An audience great in enthusiasm heard Germaine Schnitzer in a recital on Friday evening. Her program was a solid one. In the heavier numbers she was forceful, her tone being large, with a technic of surety and clearness that was remarkable. The Mozart Pastorale Variée was played with a delicacy and tenderness that was most effective, while to her Debussy numbers she gave a splendid interpretation. Of Chopin preludes, the B Flat Minor proved the most delightful. The applause at the close of the concert was so genuine and prolonged that Miss Schnitzer added the Schubert-Tausig "Marche Militaire," playing it with brilliancy and tremendous power.

G. F. H.

Baltimore Singer Makes Début with Aid of Anton and Vita Witek

BALTIMORE, Feb. 24.—Anna G. Baugher, contralto, gave an excellent recital on February 18, making her début as a concert singer. Her program included *lieder* by Brahms, Mozart, Schumann, Schubert and several English songs. Anton Witek, concertmaster of the Boston Symphony Orchestra, and Mme. Vita Witek, pianist, participated notably in the recital.

W. J. R.

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## RECONCILES DOMESTICITY AND ART

### Ethel Parks Vows Allegiance to Household Deities as Well as to the Muses

QUITE a different person is Ethel Parks in real life from the Mme. Ethel Parks revealed to patrons of the Metropolitan Opera House as the *Queen of the Night* in Mozart's fantastic opera, "The Magic Flute," in which this American singer made her debut in her own country. Anyone whose acquaintance with this soprano had been limited to hearing her deliver one of the *Queen's* arias while suspended from the clouds or seeing her lowered through a trap-door, would almost expect to find something fearsome about the singer's personality. Actually she is about as much the antithesis of the part which she portrayed as one could imagine. So modest and womanly is the young artist that she would be the last person in the world to go popping out of trap-doors or appearing suspended in mid-air.

"I was especially interested in making my debut in 'The Magic Flute,'" confided Mme. Parks the other afternoon, "on account of the allegory of the opera, for I have been more than a little absorbed in mysticism, which I took up in Germany. As far as the allegory goes, however, the *Queen of the Night* is the last character which one would choose. The *High Priest*, is, of course, representative of all that is noblest in the allegory of the story, while *Papageno* represents the ordinary mortal in that his horizon is chiefly bounded by eating and drinking. The *Queen*, however, stands for a character so eaten up by egotism that the only good quality left to her is her maternal love. As a mystic, then, I would hardly pick out the *Queen* as a favorite part."

The quality of maternal love, with the kindred spirit of contented domesticity, is thus the only characteristic which Mme. Parks cares to absorb from playing the rôle. In private life Mme. Parks is Mrs. J. N. Brownrigg, and much of her time is devoted to the small Master Brownrigg, who is some thirteen months old and who has not yet learned to differentiate between coloratura and dramatic singing.

"I dare to be so old-fashioned as to love my home and to be absorbed in my small son," asserted Mme. Parks. "Fine women like Mme. Homer and Mme. Sembrich have done a lot for the standing of the opera singer, and that is the kind of artist that I want to be."

This soprano hopes to be heard in New York next season in the lighter rôles of some of the old operas of the Italian school. "That is the kind of works," commented Mme. Parks, "which I have been chiefly accustomed to singing. When I went



Mme. Ethel Parks-Brownrigg, with Her Son, John Newman Brownrigg, Jr.

abroad to study, I had a great admiration for the Wagner operas, but Lamperti disillusioned me of any idea that I might be fitted for such rôles and trained me for coloratura work. He was simply steeped in all the traditions of those operas, and so was my dramatic coach, etc., so that a young singer was bound to absorb the principles of *bel canto*."

Mme. Parks had expected to sing several concert engagements this Spring, which had been booked by her managers, Haensel and Jones, but that dread enemy, bronchitis, which has afflicted so many singers this season, ordained otherwise. "Later on I am to take a Californian trip," explained the soprano, "and I had hoped to fill some concert engagements on the way, but my doctor says that I shall not be strong enough to sing for some time yet. It may not be until next Fall that I shall resume my singing, for when I start I want to start right. In the meantime, you may form a mental picture of me, tramping several miles a day among the pines down at Lakewood."

K. S. C.

Harold Bauer joined Pablo Casals, the cellist, in a series of concerts in Switzerland after completing his recent tour of Spain.

## PATTI TO SING AGAIN

### Though Seventy She Will Help in Italy's Verdi Celebration

ROME, Feb. 22.—Adelina Patti has determined to sing once more in public, in order to do honor to the memory of Verdi during the operatic celebrations of the composer's centennial. It is said that much of the splendor of Patti's voice still remains and, though seventy years old, she is far from looking that age.

Mme. Patti, or the Countess of Cestarstrom, as her title is, is spending the season in Rome. "I owe so much to Verdi that I simply could not refuse the committee's invitation to pay my poor homage to his memory," she explains, and adds, incidentally, that she can still sing and act any one of the thirty or forty rôles that aided her to win fame. In this connection it is interesting to recall that Patti made her debut in Madrid on February 19, 1843.

### Launch Benefit Fund for Max Bruch

CHICAGO, Feb. 24.—A project for the raising of some \$5,000 for the benefit of Max Bruch has been launched by Constantin von Sternberg, of Philadelphia, and in exchange for this contribution it is understood the committee is to receive the original manuscript of the G Minor Concerto to be placed in the Congressional Library at Washington. Conductor Frederick Stock of the Thomas Orchestra of Chicago and Adolph Weidig of the Illinois Music Teachers' Association have taken in hand the work in Chicago and are preparing to see that the middle-West makes some material contribution to this fund. Whether this will be entirely raised by subscription or whether a concert will later be given for the benefit of the fund is as yet undecided.

N. DE V.

### Boston Promoter Got \$22,000 from Mme. Galski

BOSTON, Feb. 21.—That Mme. Johanna Galski, the prima donna, paid \$22,000 for a seat in the Boston Stock Exchange for Stephen R. Dow was testified by Dow today in his trial for the alleged misappropriation of \$300,000 from mining companies which he promoted. Dow said that he had paid the singer but \$7,000, there being \$15,000 still owing her. He said that the singer was protected by his will, according to which the seat was to revert to her at his death. Dow admitted that he had used the seat to raise money from different persons without Mme. Galski's knowledge.

### To Revive "The Beggar Student"

Millocker's "The Beggar Student" is to be the annual light opera revival by the Shuberts and William A. Brady this Spring. It will be given by the company which has been performing in the revivals of the Gilbert and Sullivan operas under the same management. The company is now rehearsing "on the road."

## HENRY RUSSELL'S CHARGE CAUSES KAHN'S ARREST

### Criminal Libel Alleged in Articles on Boston Opera House Appearing in "The Music Magazine"

BOSTON, MASS., Feb. 24.—Philip L. Kahn, of Everett, was arrested last Friday on a charge of criminal libel, in that he published or caused to be published in a magazine called *The Music Magazine*, on February 13, an article accusing Henry Russell, managing director of the Boston Opera Company, of "graft" and the use of his position for other purposes of an objectionable nature. Kahn was taken to headquarters and released on bail.

Kahn is a brother of Alexander Kahn, formerly press representative of the Boston Opera Company. Alexander Kahn was discharged last Spring after a rather disastrous festival tour of the Boston Opera House Orchestra, under his management. He is now in Europe and it is understood that he is endeavoring to organize a musical bureau.

A bill in equity was filed last week in the Superior Court by Mr. Russell, in which he seeks to enjoin Kahn from printing any other alleged false statements in *The Music Magazine* regarding Mr. Russell or other members of the Boston Opera Company.

Philip Kahn was in the Poor Debtors' Court last week on a suit brought by Elias Banner to recover on a judgment of \$54, with charges of \$5. As this case was pending it was impossible to try the injunction suit at that time.

The second issue of *The Music Magazine* in its present form was published last Saturday and contained another article regarding the business management of the opera company. The article was devoted particularly to Mr. Russell's private secretary, Mr. Barrochi, and Business Manager William R. MacDonald of the company.

### Mme. Eames to Sing No More in Public Except for Charity

PARIS, Feb. 22.—Emma Eames has decided to sing no more in public except at performances for charity and other beneficent purposes. She sang the other night for the American girls of the Latin Quarter who are studying music and the other arts. Mme. Eames has been much disappointed by the recent marriage of Eleanor Douglas Wise, of Baltimore, to the Duc de Richelieu. Miss Wise studied here with Mme. Eames and was the only pupil she had ever accepted. Her teacher had looked forward eagerly to the time when they might appear in concerts together.

Max Bruch, who recently celebrated his seventy-fifth birthday, is writing his Memoirs.

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